

THE ART AMATEUR

DEVOTED TO THE CULTIVATION OF
ART IN THE HOUSEHOLD

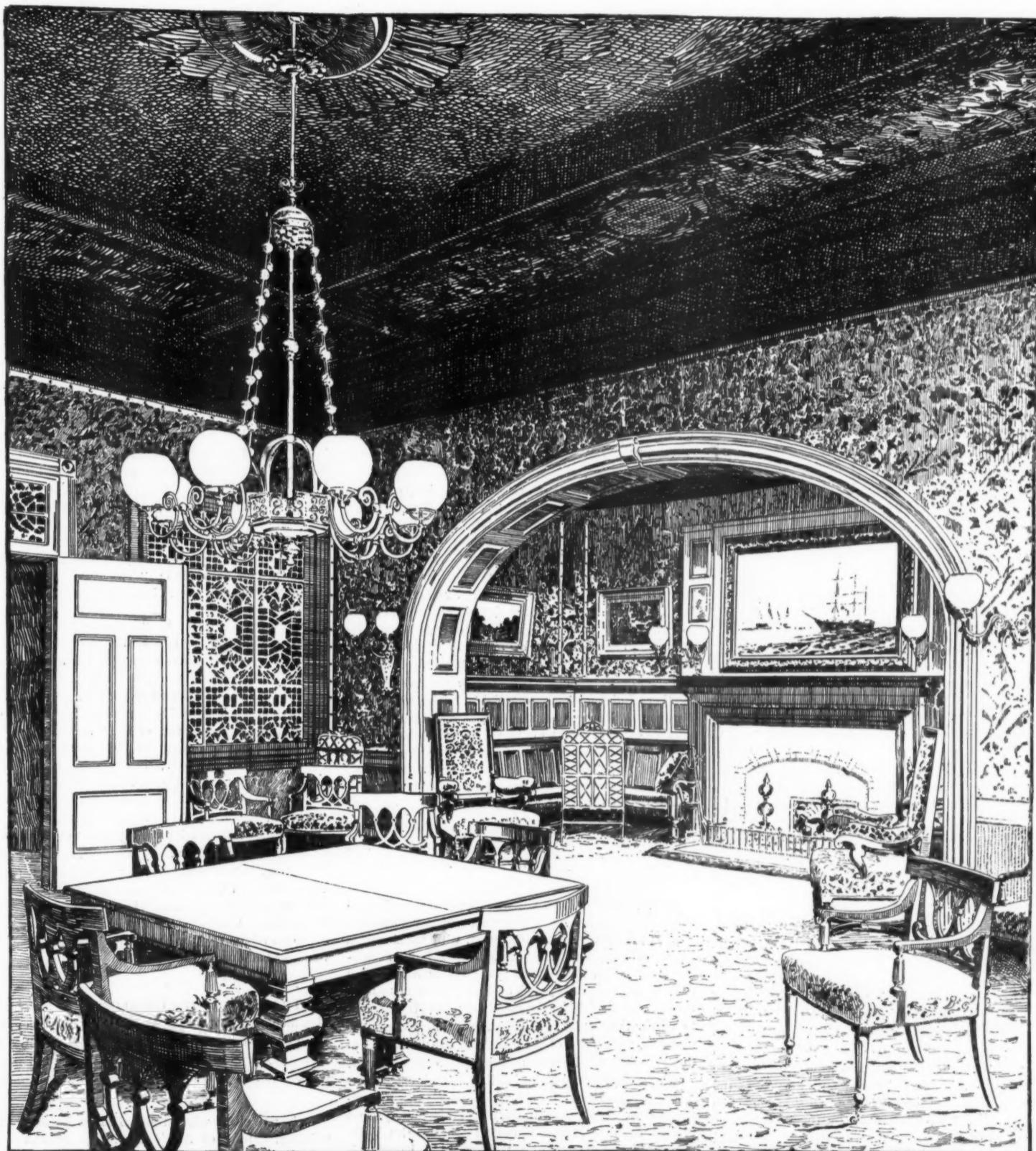
MONTHLY JOURNAL

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THE ALCOVE DINING-ROOM IN THE NEW UNION LEAGUE CLUB-HOUSE.

DRAWN BY CAMILLE PITON FROM A PHOTOGRAPH BY ROCKWOOD. (SEE PAGE 125.)

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THE "ACADEMY" HANGING

THE indignant outcry against the hanging committee of the National Academy of Design is a matter of annual recurrence with each spring exhibition. This time it is even louder than usual. The best places on the line are given to the canvases of the academicians without regard to merit, while the other pictures seem to have been disposed of haphazard, with little further design in view than to cover the walls in the easiest possible way. Willing to be undeceived however as to this presumption, a representative of THE ART AMATEUR was commissioned to call upon the committee and get a straightforward statement as to what principle of selection, if any, had been adopted in the premises, Mr. E. J. Henry responded for the committee in the following very frank explanation :

"Each picture sent to be exhibited was placed before the committee and carefully examined. Those considered worthy were placed on one side, to be hung; those considered unworthy were sent down stairs to be returned to the artists; and others, not altogether bad and not particularly meritorious, were placed in a group together as 'doubtful.' Then, from among the most meritorious pictures, certain large or otherwise important works were selected for 'centres' or places of honor, and were hung in the best places in the rooms for which they were considered best adapted. Around these centres were next arranged works which would harmonize best with the 'centre' and with each other. Sometimes, in order to complete a group, in the whole selection of the best pictures there could not be found a work of just the right size, which would not destroy the general harmony, and in that case it was necessary to call upon the 'doubtful' collection, so that a few pictures of rather negative merit undoubtedly did get better positions than some better pictures which would not fit. We were obliged to economize in space very closely all through, or we never would have been able to hang nearly as many pictures as we did. In fixing the 'centres,' the merit of the work and not the name of the artist gave it the place; but, after the centres were disposed, the committee did strive to give the Academicians fair places upon the line, because that was considered the proper thing to do. There is not any rule of the Academy regarding such matters, as has been asserted, but it is considered right to give the Academicians fair places, because for a long time these men have been the representative artists of America, and if some of them have not advanced with our art, or if some of them through the burden of years are not able to do such work as they once did, they deserve recognition for what they have been and have done, and for their part in helping keep our art alive, and in helping to prepare it for the position it holds to-day. Why, this principle holds good in every country. In England the Royal Academician is always given a good place, no matter though his power utterly fails with age. And every Salon exhibition contains works of old men once popular, but who, now displaced by later favorites, are recalled to mind each year by their pictures 'on the line.' In Paris, when an artist is once 'hors concours,' his work is admitted to the Salon without even being examined by the committee, and is given a place 'on the line' as a matter of course.

"We endeavored to secure the best place possible for each picture, according to merit. I deny that we treated the young men unkindly, as has been asserted, and the walls of the Academy will bear out my statement. I admit that good pictures are there which ought to have better places, and others are there which might as well be absent; but we did the best we could with the material and space at our command."

The chief point of difference then between the public and the managers of the National Academy of Design seems to be as to the right of the latter to peculiar privileges over their fellow-artists. At the first blush there would seem to be some show of reason in Mr. Henry's plea of precedent that similar privileges are conceded to associates at the national academies of England and France. The plea, however, will not bear examination. The original standard of merit for admission to the enjoyment of these privileges is much higher at the Royal Academy and at the Salon than it is at our so-called National Academy. At the Royal Academy an artist must at one time have been a somebody to entitle him now to have his pictures "on the line;" and at the Salon the artist whose picture is "hors concours," if not decorated with the legion of honor, has earned the privilege by virtue of medals he has won. But what have the majority of the managers of the New York National Academy done to merit special privilege of this kind? Nothing. They owe their places of distinction and power solely to the personal good will of their fellows. They have not the ability to distinguish themselves by their works, and can only direct attention to them by usurping positions on the walls of the Academy which by right belong to better men.

THE Cuban sketches of Mr. F. Hopkinson Smith have been exhibited at the Art Students' League, and at the Century, and it is probable the Union League Club will secure them for its water-color exhibition this

present May. "There is no use trying to interest our people in Spanish America," said to the writer, the editor of a leading magazine, "and I simply consider as taboo all subjects of that class." To this the proper reply is, let the right sort of man take hold of them, and then see. In the matter of sketching the Spanish tropics of this continent, Mr. Hopkinson Smith is simply the first artist of competence and spirit who has attempted the task. His budget amounts to about fifty cartoons, half in water-colors and half in charcoal. In aquarelle is the view in the Calle Acosta, Habana, with the archway of an old convent straddling the street like the two-horse act of some architectural circus. The Plaza das Armas yields another lively view, and the fishers' quarters at Falua, opposite Habana, shows a picturesque grouping of fishing boats under the shadow of the palm trees and beneath the beetling walls of the Cabanas or Fort. The Bay of Manzas, a pearly and limpid marine study, is one of the best, though it is also one of the hastiest, of these sketches, and the quaint society of mules and muleteers in a patio of Artemesia, in the western part of the island, is amusingly interpreted. The charcoals are particularly good, being in that branch of his art which Hopkinson understands best. These pictorial reports were obtained during a winter trip which the active artist prosecuted in company with Mr. Dana, Mr. Isham, and a party of society people, who travelled approximately in the track of General Grant, were entertained by the same set of planters, and saw thrice a much in a week as is seen in a month by the idle tourist of an empty day.

MY NOTE-BOOK.

MR. FEUARDENT, assisted by Mr. Clarence Cook, The New York Times, and numerous other friends of fair play, continues to make vigorous and telling exposures of the mismanagement which is rapidly destroying the value of the Di Cesnola collection of Cypriote antiquities. A public stereopticon exhibition is now proposed to afford ocular demonstration of the truth of Mr. Feuardent's charges.

VISITORS to Mlle. Sarah Bernhardt's gallery of paintings and sculptures at Sarony's, who call to mind the charming fan decorations in water-colors and paintings in oil, by M. Georges Clairin, which were exhibited there, will be glad to know that they are not to leave the country for a while. A painter and decorative artist of M. Clairin's reputation certainly ought to be better known here than he is. At least, his paintings deserve a better fate than to form, as they have done, a sort of annex to those of his fair pupil. The works of an artist who executed the splendid staircase decoration of the Grand Opera House in Paris and some of the best of the ceiling decorations there, to say nothing of his fine works, pictorial and decorative, in the Museum of Rouen, and the theatre and neat gaming saloon at Monte Carlo, ought to be introduced to the American public under more favorable auspices than as an accessory to the exhibition of a clever amateur.

"THE ADIRONDACK PORTFOLIO" is the title of a collection of charming reproductions by the artotype process of oil studies in black and white made in that paradise of artists by Mr. W. S. Macy.

MRS. EDWARD MORAN, who is always ready with some enterprise for the advancement of the useful objects of the Ladies' Art Association, with which she is prominently identified, recently got up a rapid sketching competition, which took place before a large and fashionable assemblage. The first idea was to have the exhibition solely for the members; but Mrs. Moran, to whom the artists gallantly agreed to present the sketches, preferred to have them sold for the benefit of the association. Hence this unique entertainment, which put over three hundred dollars in their exchequer. There was no charge for admission, which was by invitation only. Sarony gave the use of his gallery, and Messrs. Edward Moran, Camille Piton, Charles Volkmar, Lafayette Seavey, Ion Dabour, J. W. Rough, G. W. Edwards, Napoleon Sarony, W. H. Lippincott and Bruce Crane—all artists of repute—and Mr. Theodore Bauer, the sculptor, furnished the entertainment.

MR. PITON was brave enough to compete in oils, with a full palette. In a wonderfully short time he pro-

duced a picturesque water-mill with figures and cattle in the foreground. The other artists, with the exception of Mr. Dabour, who worked in pastels, and Mr. Volkmar, who painted in black and white, drew in charcoal. Excellent time was achieved by Messrs. Moran and Crane, who had half finished their second sketches while some of their competitors were still engaged on their first. Messrs. Dabour and Volkmar worked with marvellous rapidity. But considering the difficulty of his undertaking, no one deserved more credit than Mr. Bauer, who in forty-five minutes completed in clay a capital bas-relief sketch of Cupid and Psyche. Fifteen minutes was about the average time taken by each artist. The exhibition being ended, Mr. Stephen Massett ("Jeemes Pipes") mounted the platform and, amid much merriment and applause, auctioned off the sketches among the audience. They brought from ten dollars to thirty dollars apiece, averaging just about one dollar a minute for the work of the artist.

* * *

THE Prang competition is scarcely over before Messrs. Warren, Fuller & Co. proceed to stir up the decorative artists again by offering two thousand dollars in prizes for the best wall-paper designs, with a supplementary two hundred dollars for the best ceiling decoration. The judges are to be C. Herter, E. C. Moore, and F. Lathrop, and the designs will be exhibited and the awards made next October.

* * *

A CONFLICT between the public and the managers of the Metropolitan Museum of Art as to the right of the former to visit that resort on Sunday seems imminent.

* * *

THE most important picture sale since my last notes undoubtedly was that at Leavitt's of the paintings belonging to Mr. Beriah Wall, of Providence, R. I. Eight-four canvases were sold for \$48,000; Schreyer's "Advance Guard" bringing \$2900—the largest bid. Pictures which sold for a thousand dollars or more were "Flowers," by Narcisse Diaz, \$2400; "Adoration of Minerva," by Hector Leroux, \$1900; "The Little Sufferer," by Bouguereau, \$1855; "Old Clothes Dealer," by C. Meissonier, \$1500; "Glimpse of a Canal in Venice," by Rico, \$1440; "Cattle at the Seashore," by J. H. L. De Haas, \$1435; "Too Hot," by Meyer Von Bremen, \$1425; "A Dispute with the Parrots," by E. Beaumont, \$1240; "The Swing," by Leon Glaize, \$1030, and "Port of Ostende," by Clays, \$1000.

* * *

IT is a common folly of a rich man to buy paintings on his own judgment and with little knowledge, confident that he is making a good investment and that when he dies his collection will sell for much more than it cost him. A good illustration of this fallacy was afforded at the recent sale of the "books, bric-a-brac and paintings" belonging to the estate of the late David Jones, the brewer. The pictures, ninety-five in number—which probably cost him not less than \$40,000—were sold for about \$12,000. The rubbish in the collection, which should have been weeded out, discredited the really good paintings, most of which were sacrificed. "The Alarm," by Schreyer, sold for \$1300; "Waiting," by Kaemmerer, for \$1220, and a capital Verboeckhoven went for \$810. One of Mr. Jones' recent purchases was Thomas Moran's imposing canvas, "Castellated Colorado," for which he paid the artist \$1500—a rebate of \$500 from the "studio price." It was knocked down to a dealer for \$500.

* * *

"THE HALT OF THE CAVALIERS," by Meissonier, of which a fine drawing by Mr. Camille Piton was given on the front page of THE ART AMATEUR last November, was sold at the late Wilson sale in Paris for \$25,000 to Mr. J. W. Mackay, the mining millionaire.

* * *

IT is not clear what right Bastien-Lepage's fine painting, "Joan of Arc," has in the exhibition at Moore's Gallery among the works of the Society of American Artists. But being there, it should have been placed in a better light. It is well for the feelings of the artist that he is separated by three thousand miles from the scene of his crucifixion. The picture should have been put on an easel by itself in the middle of the gallery.

MONTEZUMA.

The Art Gallery

THE CESNOLA-BAILLARD SARCOPHAGUS.

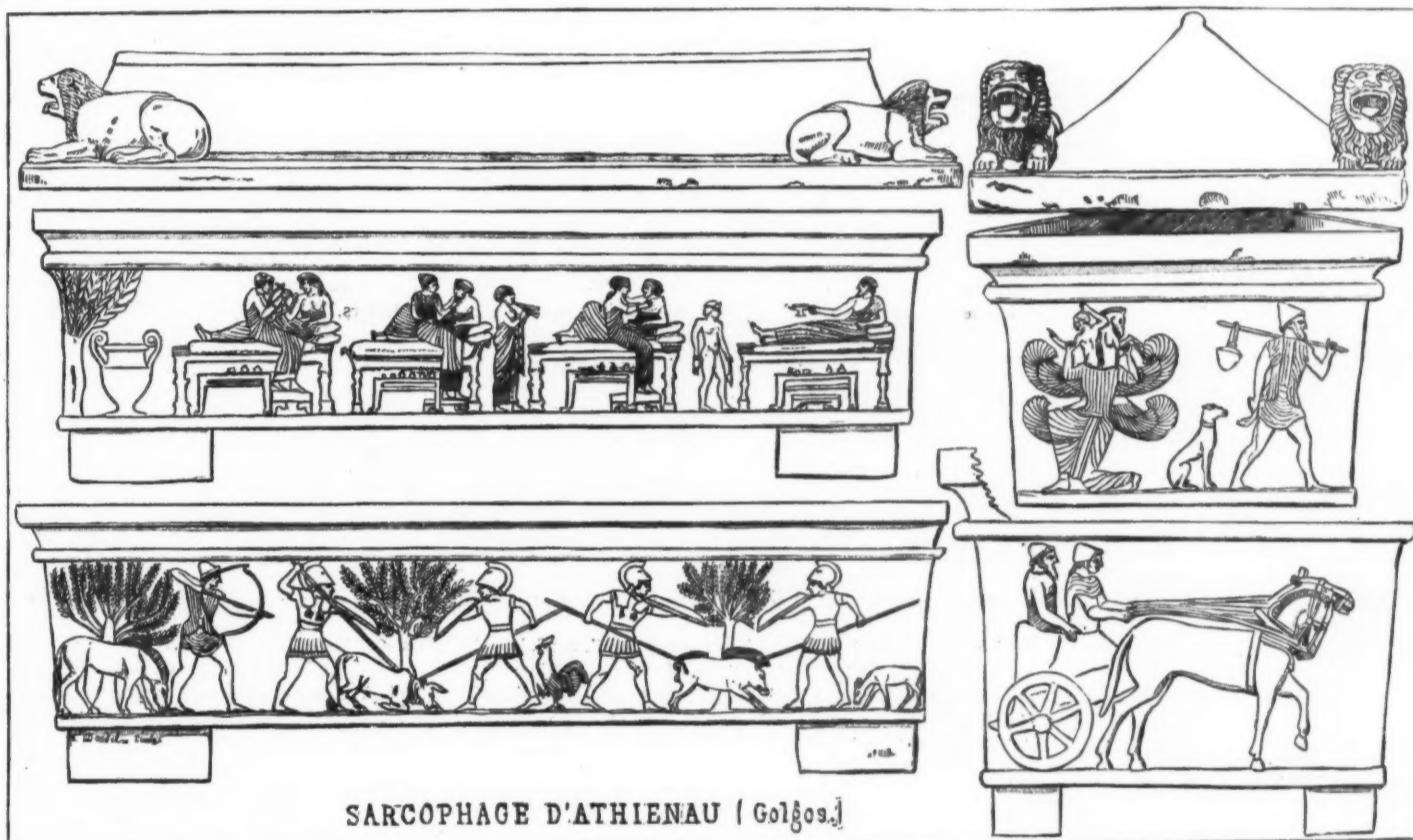
MORE RECKLESS TAMPERING WITH THE CYPRIOTE ANTIQUITIES DISCOVERED.



ITH this article the reader will find an illustration taken from the "Revue Archéologique" of 1875, where it illustrates an article written by Mr. Ceccaldi on the sarcophagus of Athieno. In speaking of this illustration, Mr. Ceccaldi says: "Plate II., executed with talent by M. Darde, from the photographs of the General, relieves me of writing a description; I refer the reader to it." I have myself compared this plate with the original photographs sent from Cyprus by General di Cesnola, and also with Plate X., page 111, in his book on "Cyprus,"

vestigate, I sent them a sworn statement from Mr. Cox, the photographer of the Museum, in which he declared that "the side of the sarcophagus from Golgoi (Athieno), the one with the hunting scene, was in a number of pieces, and though the photographs which I [Cox] took are so accurate that the very texture of the stone shows, yet the repairs which I saw done, and the parts which are added, not being original fragments, were so skilfully made and engraved by Mr. Baillard that the whole side shows no apparent evidence of restoration. The stone on which stands the tree on the corner by the grazing ass was partly added, and the engraving newly made on these parts, which were smooth before. The banquet scene on the other side was also repaired, but not so extensively as the hunting scene, as any body can see by referring to my photographs. Mr. Baillard was very proud of his work on the hunting scene, which he had so skilfully restored, and he wished me to make him a photograph, so that he might hang

will be expert enough to recognize at a glance the complete recutting of the antique work on this sarcophagus. I will only point out a few striking facts that any one, outside of the Trustees or members of the Committee, will be able to see for himself by comparing this engraving with the present state of the sarcophagus. On the hunting scene side examine the first tree on the left—the one Mr. Cox saw done. Note the position it occupies now as compared with that shown in the illustration. Count the leaves on the branches of the different trees, count even the branches themselves and you will discover the difference. Examine the dress below the waist of the first hunter and you will see that he has changed his attire completely. But the observer will be still more astonished when he comes to examine the dog placed at the middle of the bas-relief on one of the ends of the sarcophagus. I speak of the bas-relief representing Perseus and Medusa. The dog shown there has its importance, and in the book on "Cyprus" we



THE CYPRIOTE SARCOPHAGUS OF ATHIENO BEFORE THE CESNOLA-BAILLARD RESTORATIONS.

REPUBLISHED FROM THE "REVUE ARCHÉOLOGIQUE," FOR COMPARISON WITH THE SARCOPHAGUS AS IT NOW APPEARS IN THE METROPOLITAN MUSEUM.

and I find that in every line these three representations agree, and that the plate in the "Revue Archéologique" and that in "Cyprus" are exact copies from the original photographs taken from the sarcophagus itself while in Cyprus. When the sarcophagus was found by Cesnola (November, 1873), it had "one of its sides broken;" so the original photographs were taken after the object had been already restored.

Since that time the same sarcophagus has been submitted to the "treatment" of Messieurs Cesnola and Baillard and a comparison of the object as it is, with the original photographs showing how it was, will easily demonstrate to the public how much the recent "treatment" has altered this very important monument. The wholesale work of polishing, recutting, and painting has not only taken away the original surface, which bore the last touch of the ancient sculptor, but has also greatly altered the lines of the original drawing of the subject.

In order to convince the Committee of Investigation that they had really before them a serious matter to in-

vestigate, I saw Mr. Baillard do part of the engraving on this bas-relief."

In receiving this testimony the Committee, instead of investigating the matter, preferred to be convinced that this sworn testimony was not the truth, and, through the lips of Mr. W. C. Prime, I was told that the Committee was satisfied that "a wall two feet thick" prevented Mr. Cox from seeing what was going on in the repairing room. I tried to open their eyes by inducing Mr. Cox to force himself before them at the next sitting. This Mr. Cox did, and explained at length how the work of repairing was done at the Museum. At the same time Mr. Cox obliged Mr. Prime to confess that he (Cox) had access to the repairing room, thus refuting the story of the wall two feet thick. Nevertheless the Committee decided that Mr. Cox's charges were "without the slightest foundation!" Decidedly the Trustees and the Investigating Committee have been struck with an attack of blindness of the worst character.

As I do not expect that every one who will read this

read: "What the dog which appears beside Perseus on the sarcophagus may mean is not certain. Possibly it has some sepulchral significance." Ceccaldi in 1875 is more explicit about this dog. In his article in the "Revue Archéologique" he first remarks, in comparing this subject of Perseus and Medusa with other representations of it, that the dog is to be found only on the Athieno monument. Further on he gives his opinion in regard to the meaning of the presence of the dog, and proposes to see in it Anubis, the prototype of Cerberus. This dog is compared with other dogs to be found on other monuments where it is said to have a funereal significance, and Ceccaldi says: "It is 'Anubis psychopompe.' His neck is passed into the ring of a key, which key is that of the door which souls, conducted by Hermes, must go through in leaving life." To understand properly the idea of Ceccaldi it is fair to say that in the illustration he publishes the dog bears an unmistakable collar, which Ceccaldi had a right to compare with the ring of the key of the door of souls. In the Cesnola photographs from Cyprus the same dog

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has also a prominent collar; in Cesnola's "Cyprus" it is depicted (page 111) also with the collar; but, on the Cesnola-Baillard sarcophagus, as seen now in the Museum, the dog has his neck completely free from this emblem of servitude! I am told, as an excuse, that this is a free country, but this suggestion does not satisfy me entirely as to the loss of this collar. As a rule photographs won't lie, and it seems at first pretty evident that in Cyprus this dog had a collar; but it must be remembered that photographs sometimes will lie when they represent objects which have already been tampered with, and in this case the fact is that they were taken after the sarcophagus had been already restored in Cyprus and when General di Cesnola had painted with black lines the sarcophagus itself, so that what may appear in these photographs as the natural shadow produced by the relief of the sculptures may be in reality nothing more than what General di Cesnola wanted you to see there, no matter whether it was originally there or not.

I keep the original photographs from Cyprus at the disposal of persons who may wish to compare them with the present illustration, and, in ending this letter, I desire to state that the example given above indicates the general state of nearly the whole collection of Cypriot statuary at the Museum. And for many of the objects we can only rely on the faithful description given by Doell, for, as to the statements of the discoverer, they must be taken with great prudence, as he seems to be constitutionally inclined to falsehood, and in regard to the photographs taken in Cyprus they are worthless on account of the painting of the objects before they were photographed.

GASTON L. FEUARDENT.

THE PENNSYLVANIA ACADEMY EXHIBITION.

IN contrast with the lively modern festival of the "Philadelphia Artists," such as we described it last autumn, comes the official, serious, authoritative exhibition of the Academy of that city, an institution having every claim to be called American or National. When we remember that the Pennsylvania Academy was founded in 1805, and had a hall and collection of its own in 1806, being thus nineteen years older than the British National Gallery, we can understand the pride and dignity which it feels, and how it considers itself the true parent institution—the New York Academy being merely one of its younger children and imitators, and the numerous line of its successors extend-

school, are collected for the greater glory of the display; and it also shows, according to an old custom, which is also the habit of the Society of American Artists in New York, new purchases and importations of European art; so that, just as the American Artists

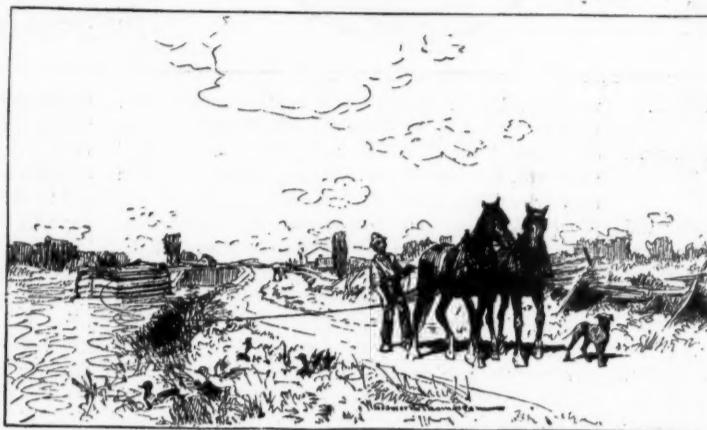
has been solely in the Academy, is a painter as well as a wood-engraver, and her "Discussing the Stitch" would probably have gained the prize if it had had a brighter and more inventive scheme of color; as it is, though pale and monotonous, it shows exquisite drawing

in the figures, expression taken straight from life, and an ingenious study of old-time furniture and architecture. The two young ladies whom it exhibits debating over their pretty feminine task are lively and natural, and the manipulation reveals great care, in excellent methods.

The picture which really took the prize is a life-size half-length called "Marie," and the recipient is Miss Emily Sartain, a pupil of Luminais, well known in this country for some good paintings and for many excellent mezzotint plates. There is something surprisingly bold, professional, decided, and workmanlike in the treatment of "Marie;" the picture shows a taste for sumptuousness, a romantic treatment, rare in America; one would take it for the work of one of the modern decorative Italians—it is particularly like the style of Maccari, whose "Fond Memories" and "Music hath Charms"

were seen in the loan exhibit of the Centennial, from the collection of Raymond Claghorn. A sumptuous-looking woman, with lively black eyes, in a velvet hat and feathers, her costume enhanced with a rich jupon of lace and a large yellow rose, stands like a queen levying tributes of homage; it is a Gainsborough theme treated like a Georgione portrait. One hardly ever sees American female work of this energy, this dramatic intensity. Such a lady as the painter of this picture should be overwhelmed with portrait-commissions of the most remunerative kind.

A Philadelphia lady-artist who really has been so overwhelmed during the past season is also an exhibitor—Mrs. Anna Lea Merritt. Her New York studio has been the cynosure of visitors from Boston, from Baltimore, and the West, and the incoming trains of cars have delivered perpetually the beauty and fashion of half the country, eager to be perpetuated with the magic of her pencil. The portrait of a little daughter of Dr. Weir Mitchell is pastel-like, somewhat feebly drawn, but with a certain powdered bloom of color that makes it popular. That of Mrs. Pendleton is a dignified, stately female figure in widow's cap. Mrs. Merritt's skilful idealization of her sitters, and her addiction to the thin and luscious colors of the English school of Reynolds, are two qualities which make a success of every successive picture in the decorative



"MORNING ON THE TOWPATH." BY WORDSWORTH THOMPSON.

now "point with pride" to Mr. Irwin Davis's "Joan of Arc," by Bastien-Lepage, so the Philadelphians indicate with delight the finest work of Chelmonski, "The Breaking up of a Polish Fair," as the masterpiece of the artist and the cynosure of their display.



"CLIFFS OF ST. LEVANT, CORNWALL." BY W. T. RICHARDS.

Thus the institution shows, every April, a triple gallery, formed of its collections, of the works of its scholars, and of new foreign pictures imported by the directors or other purchasers. The present exhibition should be the seventy-fifth, by computation from the year of starting; but a hiatus has

more than once occurred, owing to fires, new buildings, or other cause, and that of 1881 is the fifty-second; a great showing, though, for an American art institution, and one which predicates a continuity of interest in matters of aesthetics unmatched in the new world.

One of the interests which of late years excite the contributors is the annual award of the "Mary Smith prize."



"A DAY IN SUMMER." BY GEO. W. MAYNARD.

This premium of one hundred dollars, instituted by the accomplished daughter of the scene-painter, Russell Smith, attracts the efforts of lady artists every season. The especial competition this year was between Miss Emily Sartain and Miss Alice Barber, the latter known for her exquisite engravings in "Scribner's." This young lady, whose instruction



"DISCUSSING THE STITCH." BY ALICE BARBER.

and upholstering way; they are fit to go into sumptuous rooms, where they shine like elegant and pompous bouquets. Mrs. Merritt's drawing is even less close and careful than it used to be; she is not apt to sacrifice an inspiration of color for an improvement in

ing even to Europe. The spring exhibitions of this patriarchal corporation have attracted, since early in the century, pleasure-seeking pilgrims from the whole State which it represents, as well as from the South. At such times the valuable collection belonging to the institution is thrown open; the works of modern Americans, many of them educated in its incomparable

the design; true child of Reynolds, and Gainsborough, and Romney, she displays a series of family portraits



"EDGE OF THE FOREST, BAVARIA." BY W. S. MACY.

fit to hang among the grand ladies and stately heiresses perpetuated in their art. A lovely Tory in painting, she seems to give her mind wholly to the celebration of fashion, exclusiveness, and the peerage.

The great hit of the exhibition is undoubtedly F. L. Kirkpatrick's picture of "The Greek Rhyton in the Museum of Seville." We have here an interior of a splendid Spanish hall, in the centre of which, for a high light, glows the gigantic marble drinking-horn, in guise of a fountain; Spanish grandes and ladies, in sixteenth-century costume, are grouped around as admiring inspectors, as if the old Roman treasure had been but recently excavated and installed. The painting is of the better Munich style, reminding one of Fritz Kaulbach and Beyschlag, and is rich in imposing tricks of manipulation. Seldom do we see American art so sure of itself, so commanding in all the self-possession of firm brush-work and startling legerdemain. Nobody in the country is working better in this particular style. It is the unchangeable opinion of the present writer that the style in question is false, unsafe, and insincere, and that art is not rightly advancing except when it gets a basis of firm structural drawing, such as is taught in French ateliers, for the foundation of these imposing color-tricks; but in the present tidal wave of facile Munich art which is now oversweeping the country, it is a duty to indicate the best; and truly none has been seen here, brought back by a returning foreign student, which goes farther to justify a method of instruction specious but dangerous. The artist likewise exhibits "The Waning of the Year"—a wimpled dame looking at butterflies on a terrace—apt to be taken for a Beyschlag; and some monochrome drawings of the usual Munich style. He is a young Philadelphian of simplicity, but of competent education, and will soon be more distinctly heard of, if he can only maintain in a Philadelphia studio the imposing and attractive art he has picked up in Bavaria.

William Richards shows an English modification of his old colorless pre-Raphaelite style in his "Cliffs of St. Levant, Cornwall." The basalt is chiselled by his brush into accurate pillars, and the little ripples and wrinkles of the waves are counted with all his old care; but the chalkiness of British painting, doubtless accounted a virtue among the circles where he has been lately sojourning, has overcome his whole style like a leprosy.

"Paul Veronese at Venice" is a gondola scene, twelve feet across, by Juglaris; the common style of the Italian fresco-painter—an artist half way between a whitewasher and a photograph-tinter—seems to be revealed in this ambitious piece of theatrical tableau-work. Rothermel, never so great a colorist as in his admirable portraits, exhibits the likeness of the late General Hector Tynne, and an inferior battle-piece. Frank Moss has a lively group, showing improvement, of ecclesiastics playing at cards. Miss Macdowell contributes an admirable, largely-brushed portrait of a child, and a telling full-

length likeness of her father, a well-known engraver. Maynard shows one of his best pictures, full of pretty bathing children, called "A Day in Summer."

Bruce Crane contributes a good Long Island Morning, a close bowery scene with willows and lily-pads. Wordsworth Thompson's "Morning on the Towpath" exhibits his beautiful Lepoittevin-like setting of figures in silvery landscape. Fussell, a young artist of high endowments, insufficiently encouraged by unkind fate, shows an admirable effect, reminding one of the earlier work of Tissot, in a "Railroad Embankment." This artist, obliged to earn a living outside of art, would have made, with proper patronage, one of the most valuable interpreters of quality and chiaroscuro in the country.

The "Philadelphia Artists," with most unnecessary cliquishness, have passed a resolution not to contrib-

ute forward to help the annual show with three of his finest works. "Starting out after Rail" is a pale blue picture, the water in front patterned with re-



"THE WAYSIDE POOL." BY H. BOLTON JONES.

lections so as to make it a most illusory piece of crystal. Without any labor-saving ideas of brush-work or texture, without felicity of touch, but rather by a kind of brutal exactitude which holds in a vise-grip the scientific facts of wave-shape and wave-mirroring, Eakins has arrived at a representation of flat water reflecting boat and sky which borders on the miraculous; the figures are sincere and professional, of course—an old boatman stooping to look under the boom, and an experienced, close-shaven, simple-minded sportsman, the reverse of all that is amateurish, theatrical, or rigged out in a costume for effect. "Biglin Brothers Practising" is an oil painting with a strong effect of late golden light playing around the knotted muscles of the oarsmen. "Base-ball Playing" contains two perfectly-studied attitudes, so workmanlike as to be an authority in the game, and so crisply modelled in their envelope of close white suits as to suggest silver statuettes. The exact, uncompromising, hard, analytic style of Eakins is shown in all these contributions: the spectator's approval is not solicited, but extorted; one thinks of a scientific mind that has made the mistake of taking up art, and wonders whether any better career could have offered itself than the present one of successful instruction. After all, though Eakins is a character of whom one sees most conspicuously the shortcomings and the want of charm, we must do him the justice to say that he is the only one of all the French pupils who has come home and improved on himself instead of retrograding.

The paintings of Mr. Tilton have been hospitably accommodated in the Academy, and form a curious indication of one of the former vagaries of American connoisseurship. The black-and-white room is well filled, and contains the exquisite proofs of Stephen Parrish's etchings, and a new line of very strong monochromes by Pennell, devoted to the old-time architecture, in which Philadelphia is richer than any other American city.

E. S.



"EX-SECRETARY SHERMAN." BY DANIEL HUNTINGTON.

ute to the annual exhibitions of the Academy; their new blood is therefore wanting to the present display, but it



"SUNSET, GOWANUS BAY." BY HENRY FARRER.

forms an interesting showing without their assistance. Prof. Eakins, the mainstay of the schools, has come

EXHIBITION OF THE ACADEMY OF DESIGN.

THE most singular of all its quaint exhibitions has been made up this year by the Academy, by placing, as usual, the comic animals of Beard, and still more comical ones of Tait, on the eye-line, as the jewels of the show, skying the good pictures, and respectfully hanging in lofty but commanding positions the unsold and indigestible "pièces de résistance" of the late Philadelphia Artists' exhibition, such as Moss's "Jairus' Daughter," Marr's "Wandering Jew," De Crano's "Juliet," Wores' "Confessional," Clement Swift's "Completing the Cargo," Mitchell's "Political Marriage," and Coffin's "Mandolin Player." The general tone of the display is even more distressingly crude than usual, and one wonders what can have been the standard of reception or rejection, until one notices the efforts of the gentlemen who have been accepted by the Academicians as

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members of their body and standard-bearers of their ideal. Then one perceives the perfectly comprehensible and plain-spoken doctrine of the Academy calling itself National, that its yearly exhibition is an exchange for the



"ARAB WAITING FOR ORDERS." BY F. A. BRIDGMAN.

sale of its members' works, that these works are to have the prominence by right and on principle, and that the contributions of outsiders are to be exhibited fairly only if they are of a quality to help the exhibition as a pay entertainment.

Some of the illustrations to this little article, as Mr. Beckwith's purely-conceived, skilfully-foreshortened "Christian Martyr," and Shurtleff's Landseer-like "Morning Draught," have been kindly executed by the painters expressly for this journal, so as to place artists whom we should otherwise have admired critically and at a distance, within the ranks of our more intimate sympathy as collaborators of THE ART AMATEUR. "The Brookside," a poetic Greek idyl by Miss Gardner, a composition filled with the most delicate finish of him whom report assigns as her future husband, M. Bouguereau, is likewise taken by us from a source independent of the Academy, and is a photographic reproduction of the lady's own pen-and-ink etching. For other illustrations, and for various facilities, we gladly acknowledge our obligations to Mr. Charles M. Kurtz, an enterprising young writer whose sagacious opinions on art subjects and pleasant relations with artists have assisted us greatly, while they have made a popular success of his pretty brochure, "American Academy Notes for 1881," published by Cassell, Petter, Galpin & Co. Our "embellishments," to use the word of the old-fashioned keepsakes, have been chosen for their intrinsic and independent merit as adornments of the page, and many of the most worthy works in the exhibition are unrepresented.

"On the Alert," by M. J. Burns, shows the intense watchfulness of a group of experienced mackerel-fishers in a couple of small boats, awaiting the word of the leader for the exact moment to cast the net; the picture is sunny, luminous, and careful. Farrer's "Sunset



"GLEAMS OF SUNSHINE." BY R. M. SHURLEFF.

in Gowanus Bay" shows the large hull of a vessel standing black against an evening sky of beautiful

color. Frank Moss's "Raising of Jairus' Daughter" is the most ambitious attempt made by this ambitious son of wealth and social distinction, who has led an active business life until his recent course of study in one of the best of the Paris ateliers. The figures are of life size, and are grouped so as to tell the story with distinctness and effect. Blum's "Going and Coming" (not illustrated by us) is a scene of crossing gondolas on a broad lagoon, in which the artist endeavors to get his well-known delicacy with water-color into a sketch in oil; it is luminous and pure, but does not encourage the artist to give up aquarelle altogether as yet. Beckwith's "Christian Martyr" is a beautiful Greek girl reposing in death; the style has great breadth and simplicity, and the problem of making the halo appear to cast a light is effectively solved in the lofty position in which the picture is hung. "The Vagabonds" is the title of a genre picture by Constant Meyer, who shares with Bridgman, perhaps, the distinction of being the only artist with a French decoration who contributes. The story is told with the skill of old experience, and is taken from the well-known poem by J. T. Trowbridge, where a wandering dog-trainer makes his poodle "Start, you villain, stand straight, salute your officer!" "A Queen of a Day,"

sagacity of the older sitter make a splendid pair of Tintoretto-like characters, and Mr. Johnson, taking for



"THE CHALLENGE." BY J. G. BROWN.

the title "The Funding Bill," as the real inspiration of his motive, has produced one of the best pictures of his life, filled with swift energy and decision in the painting, and treated with altogether masterly brio in a scale unusual for him. It is proposed to subscribe for the presentation of this admirable picture to the Metropolitan Museum.

Macy's "Edge of the Forest" is a telling sketch of Bavarian scenery, arranged with his well-known and impeccable knowledge of effect. Bridgman's "Street Scene in Constantina," with an Arab crouching by his unsaddled horse, is clever and richly colored, though the design of the steed might be thought rather narrow-chested by a fancier. "A Fair Client," by Schuchardt, shows the ideal of a country heiress kept in a state of ennui by the ideal of a country lawyer; the same invaluable male model has served Gilbert Gaul for his "Old Beau." "In Hoc Signo Vinces," by Hovenden, is an altogether admirable and conscientious study, showing the Vendean lover, whose simple inamorata pins to his breast the Sacred Heart. Hovenden's Brittany studies are the best that are left to us since the death of the regretted Wylie.

"Dingman's Creek," by T. Addison Richards, is a study of an exquisite waterfall near Dingman's Ferry, in the region of the Delaware Water Gap. The delicate faculty of choosing the "élite" of landscape situations serves Mr. Richards in this example, as it has served him many and many a time before.

"The Wandering Jew," by Marr, is a capable, ambitious, and well-executed bit of Munich study, on a scale which in itself enhances every difficulty and gives distinction to every triumph. M. F. H. De Haas gives us a good, breezy, workmanlike marine in his "Menhaden Boats." Bierstadt's "Sierra Nevada" is interesting as the survival of one of the forms of "panoramic art," in



"HOC SIGNO VINCES." BY THOMAS HOVENDEN.

by Witt, shows one of his lovely female heads, famous for their beauty and able treatment, and might represent one of our fair May-queens of an American school festival. Douglas Volk's "The Snows must melt," one of the pearls of the exhibition, reveals a deserted Puritan maid watching by the trysting-tree. The treatment of snow on the trunk and in the general landscape is singularly able, and the picture forms a decoration of loveliest type and purest quality.

One evening the able genre painter, Eastman Johnson, was receiving a visit from a fellow-artist, and from his own brother-in-law, Mr. Rutherford. The conversation became warm between the two guests, and they unconsciously struck attitudes full of expression and picturesqueness. "Don't you stir!" exclaimed the artist at a given moment, and the visitors found out one of the penalties of visiting a painter, for he remorselessly kept them in position till he had made a large charcoal sketch, and required them to come afterward for repeated sittings. The Bayard-Taylor-like head of Mr. Rutherford and the keen



"THE RAISING OF JAIRUS'S DAUGHTER." BY FRANK MOSS.

which he has attained such immense and world-compelling celebrity. Huntington's "John Sherman," painted for the New York Chamber of Commerce, to

commemorate the resumption of specie payments, is an undeniable and effective likeness, and a favorable example of official, ceremonious portrait art. Loop's "Idyl of the Lake" shows a bathing mother and daughter, each acting her Musidora rôle with modesty and grace.



"A MISTY AFTERNOON IN VENICE." BY SAMUEL COLMAN.

Millet's portrait of Miss Kate Field is piquant and interesting, without being entirely felicitous. E. M. Ward's scenes of negro field-labor, including the large "tobacco-field" are inferior to Homer's, and strangely slight or careless. Fuller's "Winnifred Dysart" (no slight illustration, such as we could give, would do it justice) is a revelation of hinted, half-uttered, whispering poetry. Wordsworth Thompson's "Entering the Lock" is a canal scene of silvery purity and beauty. Bispham's Paris contribution of "Cattle," painted near Nice, shows vast improvement, and good results from his studies with Van Marcke. Story's "Good Sister," a little tragedy of a cut finger and a benignant elder sister, is one of his best pieces of painting. Millet's "Baby Worship" is a sincere and feeling bit of genre, superior to his portrait. His portrait by Maynard, in the astrakan cap and sheepskin of a shepherd of the Danube, is a fine, broad, romantic piece of handling, and greatly adorns our exhibition, after being abundantly praised, and better hung than at present, at Paris and Brussels. J. G. Brown's "Challenge," two gutter-snipes with fighting dogs, is in his well-known, well-liked, well-remunerated vein. Miss Gardner's "Water's Edge" and "Priscilla" are two pieces of waxen grace and elegance, showing the most careful study and natural refinement. "Mount Desert, September," is a morning effect of great conscience and truthfulness by Mr. Senat, the organizer of the Philadelphia Artists' exhibitions. An-

liam Richards, since his London sojourn, seems more and more to emulate John Brett and the pre-Raphaelites; along with much topographical accuracy and a masterly balance of parts in his composition, he shows a distressing tendency to chalkiness, and paints, for the first time in art, water that is dry as a lime-basket.

Miss Rosina Emmett distinguishes herself with a very beautiful, very refined portrait of a young lady, beside whom the symbolic palm-tree grows flourishingly in a brazier. The treatment of the metallic vessel, with its old-gold color, and of the exquisite plant, is equally skilful with that of the lovely human growth alongside.

Young Leon Moran has contributed a picture (very quickly sold) of a beautiful market-girl, superintending the fate of a row of pitiful-looking chickens with pendent necks; this boy-painter is sure to make a mark.

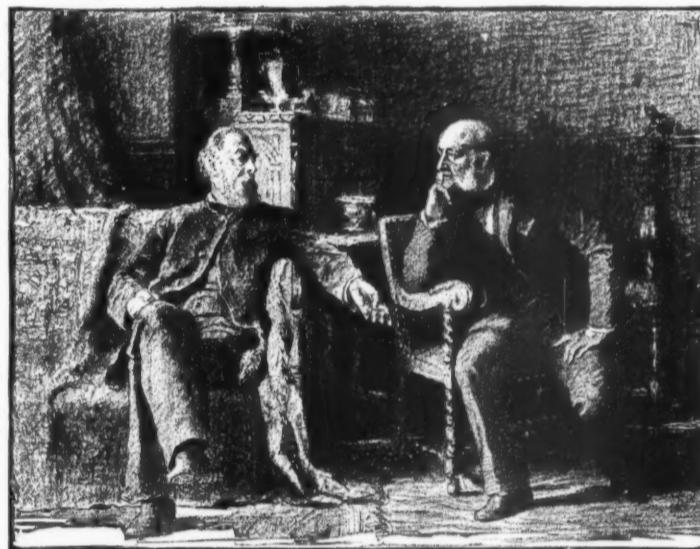
success all that they have to teach. Such a picture forms a criterion, and in some sense a date. It would



"THE VAGABONDS." BY CONSTANT MAYER.

EXHIBITION OF THE SOCIETY OF AMERICAN ARTISTS.

FOR their fourth exhibition this native society, dis-



"THE FUNDING BILL." BY EASTMAN JOHNSON.

carding all foreign help—except the parenthetical aid of Munich in its most impressional mood, under Currier, and a couple of Paris canvases by Sargent—put their personal shoulder to the wheel and disdain prayers to Jupiter. And they have made a display most salient, most memorable, most instructive. The room they have filled, if it could be transported just as it is to one of the Paris salons, would form one of the most remarkable chambers there.

The whole exhibition seems to me to "key up to" Mr. Lungren's "Impression of a Rainy Night," a vital and rude impression straight from nature. In this vigorous bit of an "impression" we have the real confusion and blotted splendor of lamplight on wet streets, a mad ballet of umbrellas and cancan-ing cabs hurled together in bursts of illumination, the yellow dots of street-lamps looking bleared under the broad desert-like glare of the electric globes, whose sheeted garishness is given in its effect, though the individual lights are judiciously elevated "in supposition," above the picture-frame. Volland, with his still-life or his port-views; De Nittis, with his city fogs; Degas, with his ballet-girls in lime-light, are all suggested by this most difficult, most sincere, most able picture, which equals in its felicitous

not have been comprehended ten years ago. We involuntarily bring the other works up to it. Currier's marble skies look tricky beside it, however vigorously expedient we find them, when we feel what he wants to get; they are the heroic remedy for hesitating conceptions. Rider's little lovers' boat, with pearly moon, comes up to the contrast with Lungren's easy masterpiece like a troubadour to the victor of a tournament—poetry and intention mildly putting in their claim beside action and achievement. Even the impressional figure-pictures, like Beckwith's infant portrait and Weir's masculine one, together with Weir's pottery and flowers, all acknowledge a sort of standard in the directness, the rapidity, the positiveness, and the able mystery of this singular night-piece. While, across the ocean, we seem to hear Whistler groaning in his nightmares, and declaring that he hears the laurels growing which are to deprive him of his slumber.

Sargent's "Capri Girl" is modelled like a head on a Syracuse coin—the type like the last of the Greek daughters, imprisoned in an island and preserved to fade out among strangers: it is a small thing, but a masterpiece of care and insight. His portrait of Mr. Burkhart is a slight tissue of spun-glass, unworthy his reputation. Eakins, for the first time in his history, becomes "banale," and gives us a commonplace Constant-Mayer-like woman in the worst-fitting of reach-me-down dresses, executing a song with the fixity and rigidity of taxidermy. Currier's "Boy in Red" is at least unctuous, vitalized; he has the proud race-look, the look of being but one in a whole line of family por-



"THE MOTHERLY SISTER." BY GEORGE H. STORY.

other Philadelphia-born artist, Sartain, shows an Arab damsel, Aicha, dark but comely, and modelled with the precision and learning of a bronze by Pradier. Wil-



"ENTERING THE LOCK." BY WORDSWORTH THOMPSON.

traits, as he turns his bold eyes at you between his velvet toque and crimson mantle. Thayer's portrait in the white-wool shawl makes bric-à-brac of this lovely texture, gloats over it, and so sacrifices a fine face. Quartley's "After the Rain" is fine, angry, positive, and eloquent. Low's "Skipper Ireson" is by all odds

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his best picture, and contains a clear chaste landscape, a well-massed, harmonious crowd, and types of great power in the pitying skipper's widow and the Yankee-like, severe, difficult repentance of the cruel captain.

Walter Palmer's landscape has the best and most luminous clouds in the exhibition. Chase's studio in-

The sculpture includes some gems.

Warner's dancing nymph ought to be cast in silver; the pose is lovely and fresh, as the careful girl looks down and counts her steps, and the expression of pendent flesh on the hanging leg is unsurpassed. Let us go no more to Europe for our parlor statuettes, since this young maestro has proved his quality.

O'Donovan's bust of Quartley is vigorous, full of impasto, and the most unctuous painting-quality.

St. Gaudens' contributions are all of the most fairy-like charm and limpid clearness; but his two beautiful children, in the centre of the room, have the fat, puffy hands of diplomats, not those of children, sketched with self-satisfied chic, but without knowledge of child-anatomy.

The Bastien-Lepage, the "Joan," is so superb, such a lesson, such a benefaction and benediction, that it is impossible to speak fitly of it in reasonable space, and silence is therefore best. It is a curious thing that the most rigid sticklers for quality

and "la tache" always speak first of the expression of the mouth and eyes of this figure. I have heard several of them do it, and I never heard technicians speak so of an admittedly technical masterpiece before.

EDWARD STRAHAN.



"A MORNING DRAUGHT." BY R. M. SHURTELLF.

terior is masterly, of course, but the figures are the dullest and life-least (if there were such a word) of still-life. Eaton's best portrait is that of the daughter of Mrs. Sylvanus Reed, a swan-necked natural belle, full of native character and distinction, sympathetically understood. Weir's china bow-pot is delightfully simple, old-fashioned, and direct. His vision of the muse of song will not please many; nothing is more unpleasant than this kind of infantine flesh preserved till a lady is past forty, and particularly suggestive of a baby-show. His portrait of an elderly gentleman has vigor and impressiveness, though a relative of the subject unkindly calls it "old crackle." His autumn landscape with golden-rods is serene, distinct, elegant: a crisp Tennysonian poem, without mystery or dreaminess. Maynard's matronly portrait crowned with the silver honors of whitening hair is one of the best and largest in style he has ever shown us; does he not prefer this kind of work to executing whole families in rooms, like the headsman of an inquisition?

Blum, in "The Dance," has made shipwreck of all the qualities which used to be exquisite in his water-colors, and shows us ignorance of oil-effect without compensating knowledge of anatomy, or pose, or of antique tradition. Lathrop's sad fantocchini, all dangling by one string, are sadly worse, and resemble Morris Moore and water.

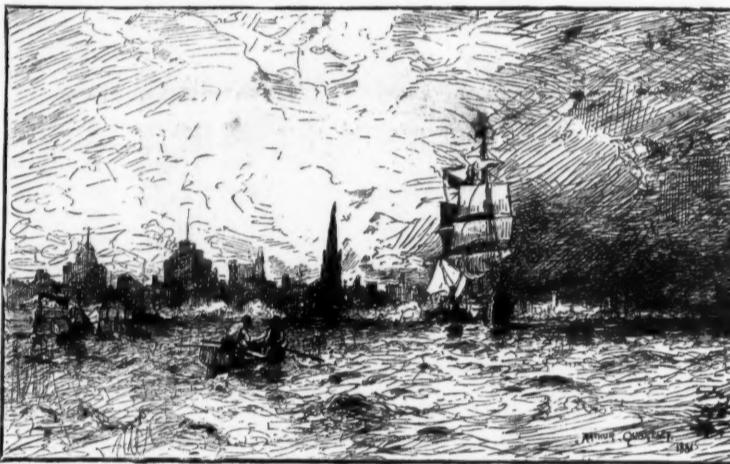
Miss Rosina Emmett, fatigued with successes in china-painting, sends a large oil-color portrait, where, in emulation of Gainsborough's "Blue Boy," she repre-

sents a "Blue Girl," with perfectly-interpreted character, and flesh-color well relieved by its cold environment.

the leading ones of American art. Sketches and studies in plenty he saw, clever examples of technique



"THE WATER'S EDGE." BY E. J. GARDNER.



"AN APRIL DAY, NEW YORK." BY ARTHUR QUARTLEY.

"GRETA'S" BOSTON LETTER.

MULVANEY TO THE RESCUE—MRS. DARRAH'S EXHIBITION—ETCHERS TO THE FORE—A PORTRAIT BY VINTON.

BOSTON, April 15, 1881.

CRY "Mulvane to the rescue!" This plucky and ambitious young Irish-American graduate of the "Munich school" has just arrived in Boston from Kansas City with a canvas twenty feet by eleven, whereon is depicted, in a hurly-burly of horses and men (the latter using the former for breast-works), the last stand of General Custer before his massacre with his command by the Indians, in the memorable slaughter on the Yellowstone a few years ago. Mr. Mulvane stopped in New York on his way hither, and in company with former fellow-students at Munich, now leaders of the "young men's" movement in art in the metropolis, looked through the American Artists' exhibition as well as that of the National Academy. His amazement was greater than he could

and "bits of color," experiments of students such as are collected every semester at the schools and academies of painting in European centres for display of the pupils' work. But of serious pictures, compositions, historical subjects, the work of art for which all these sketches of models and studies of color are but the schoolboy's preparatory discipline and exercise, he found next to nothing. Mr. Mulvane continued his journey to Boston, sadly but more determinedly than ever, with his great canvas, where he seeks a publisher to lithograph and chromo his "Last Rally of Custer," and thus disseminate among the American people some adequate notions of what the art of painting really is. He has literally "hired a hall" for a studio, and there, in overcoat and violet velvet smoking-cap, which admirably sets off his fine olive complexion and features, more Hungarian than Milesian, he is putting the finishing touches to his magnum opus, the monument of two years' diligent labor in sketching, journeying after local details, col-



"SIERRA NEVADA." BY ALBERT BIERSTADT.

sents a "Blue Girl," with perfectly-interpreted character, and flesh-color well relieved by its cold environment.

with politeness allow to be seen, that there were almost no pictures worthy of the name in these exhibitions,



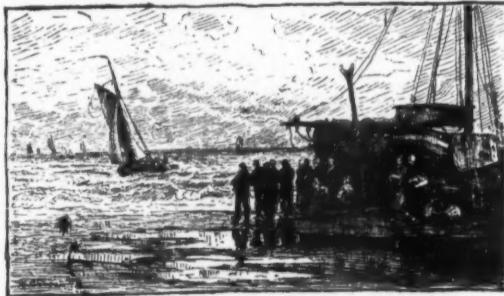
"AN IDYL OF THE LAKE." BY HENRY A. LOOP.

lecting facts and materials, and composing. He has lived among troopers, such as were slaughtered with

Custer, and among Indians of the very tribe that did the slaughtering. He has drawn his inspiration direct from the wild Americanism of the Far West, and striven to keep his whole painting redolent of Americanism fresh and strong. For besides the reproach that we paint no pictures at all, Mr. Mulvaney, with

a fervor that is truly Irish, vows to lift the additional reproach that American pictures are always something else than American. This at least can be honestly commended in the highest terms in Mr. Mulvaney's picture. As in his "Trial of a Horse Thief," which went the rounds at about Centennial times as the American painting, you perhaps remember, the artist has selected types of

American low-life that are really national types, characteristic and familiar. This is the artist's forte. But notwithstanding that he so insists on composition as the sine qua non of a painting properly so called, composition is not his forte. As in the "Trial of a Horse Thief," again, the composition lacks point and force, does not tell the story at once in a large way, leaving the detail to reinforce it. The whole broad canvas is a mélée of detail. It is all strongly dealt with: there is no denying that. A horse with a broken hind leg twisted under its body and turning its agonized head backward as it struggles; a huddle of men loading and firing; a couple of naked braves with war-paint smeared on their faces writhing in death in the foreground, foreshortened to the spectator; a man just killed, his body twisted in his blue flannel shirt as he falls backward from a kneeling posture—such are only two or three of the score of examples of powerful treatment of the toughest sorts of problems of painting. The figures, too, are not only well drawn and anatomically correct by themselves, but they are dramatically connected with each other, and combine well to enforce the episodes in which they are respectively employed. But somehow these episodes all cry out together, and with equal force, so that their appeal is confused and distracting, and drowns the total effect in discordant noise. Light and shadow are nowhere massed for any plan of composition, and there is no charm or harmony of color or tone. In short, while there is a method in the composition—the ranging of the soldiers in a ring or half-circle, the open side toward the spectator, so that the plan of the fighting is easily understood—and while there is an artistic study to wreath all the active forms and lines into this ring not *too* rigidly, but just rigidly enough, there is a failure to observe the larger laws of composition as re-



"AWAITING THE LANDING." BY HARRY CHASE.

gards lighting and values. A woeful letting down, too, is the central figure of Custer. This is vulgarly exaggerated in size, and obtruded out of place in the emphasis with which it is "brought to the fore," with face painted up into a portrait, undramatic and consciously sitting for a likeness, and with a cheaply theatrical pose, like a fencing-master's "first position." The

hero and centre of the picture has, artistically, no relation to the rest of it, and the painful truth becomes obvious that when Mr. Mulvaney had got to this point he was thinking less about American art than he was about the American chromo-buying public. It is a pity so much good painting and highly creditable artistic design should be sacrificed in this way. But there it is, and American art is not rescued after all. A background of as much beauty as force, a cloud of plumed and mounted savages sweeping onward in clouds of dust and battle-smoke, a foreground of surpassing strength and dramatic interest, a general composition clearly planned even if poorly colored and graded in lights, and central figure stultifying the art-knowledge of the painter and revealing a cheap motive behind the whole—this is what the savior of American art has accomplished for us!

Mrs. S. T. Darrah, the best woman of our Boston school of French landscapists and impressionists, has just made an important exhibition of her works, proving that a serious and persevering habit of work is compatible with the slack-finished style of landscape. With water-colors added, the collection filled one of the larger galleries. The water-colors looked particularly well. For the best results water-colors should be "carried" no farther than the state where the impressionist is fain to stop. Mrs. Darrah has the color and the feeling of a Daubigny for landscape, but only a woman's technical strength. The necessity of her oil painting to be mealy, misty, and sketchy, is the virtue of her water-color, and one sees in the latter better than ever how refined and how true and earnest is her apprehension of the beauty and sentiment of the moody phases of nature in which she delights. Luscious glooms of summer twilight, poetic uncertainties of early morn, melancholy mistiness of wind-swept reaches

time, or opening a little after, is to come a local exhibition of water-colors and black and white, including etchings, at the Art Club. The latter, however, opens a fortnight later than the Museum exhibition, so that the rejected at the Museum will have a chance to try again at the Art Club.

Another portrait from the rapid and able brush of F. P. Vinton is exhibited. The artist himself ranks it at the head of his important works, and nobody will dispute its great technical strength and completeness. A soldier or better painted head than this of Judge Lord is rarely seen in modern portraiture, and yet it lacks interest, charm, poetry—whatever it is that makes a strang-



"AÏCHA." BY WILLIAM SARTAIN.

er to the subject of a portrait understand the character of man represented, and so study and dwell upon it and return to it. This work of Vinton's is to hang in a court-room as a pendant to the famous portrait by W. M. Hunt of Chief Justice Shaw, which will make what is lacking in Mr. Vinton's picture sufficiently clear. Hunt's picture gives the rugged, sturdy individuality of Shaw with a force that is almost humorous.

The redoubtable Walter Smith has at last fallen, and the art instruction of the public schools of the State of Massachusetts which he devised and erected into a vast machinery probably falls with him. It is too early yet to write the obituary of either. Smith has shown much endurance, a "staying power" under severe pummelling worthy of his British brawn; and there may be fight in him yet. At the school board meetings he gets the most votes of any candidate, but still several short of the required number, and at the latest attempt to elect (last week) it was definitely announced by his chief backer (Mr. C. C. Perkins) that he was henceforth out of the contest. Things have been brought to a head by a quarrel between Smith and his former partners, Prang & Co. The vulgar idea of it is that the "art-master" struck for a larger dividend of the profits of publishing his system of books and cards, and that the lithographers then struck for freedom for him. The ostensible occasion of the break was the alteration of certain of Smith's patterns by the insertion of "guiding points," which the latter claims amounted to a contradiction of his system. He did not, however, conclude to make the break upon it for some months after the new style of patterns had been put in use. Whatever may be the merits of the private falling out between Messrs. Smith and Prang, the public effect in the defeat of Smith's re-election is very important. Without his personal stake and force the wretched mechanical copying of geometrical patterns upon which the teachers



"THE CHRISTIAN MARTYR." BY J. CARROLL BECKWITH.

of sandy shore on "gray days," any aspects of earth and sky, river and sea, where there are "nuances" of indistinctness in which sentimental sympathy of feeling may lurk, this serious and dignified middle-aged lady artist expresses with rare strength and charm. There were pictures in her exhibition that might well be mistaken for Daubignys across the room. One would certainly feel great solace in possessing her best work, so rich, "solid," and satisfying are her color and tones, so genuine her feeling, so sweetly serious and elevated the motive of her work.

The etching-itch has caught a great number of people of artistic inclinations hereabouts, and the etching club and its printing-press are in great activity. The latest appearance among the etchers is that of the locally distinguished painter, A. H. Bicknell—rather of autrefois nowadays—who has turned his beautifully finished yet never dry or unsympathetic touch and handling from brush and canvas to needle and copper for the nonce. More delicious darks or more delicately graded lights, more palpable atmosphere or more exquisite drawing, is seen on no plates that appear on this side of the water. Mr. Bicknell, moreover, does his own printing. We are to have a great exhibition of etchings at the Art Museum this month, to which all American artists have been invited. It promises to be exceeding great interest. Unluckily at the same



"ON THE ALERT." BY M. J. BURNS.

and pupils of the public schools are forced to expend their energies in the name, now of art and now of industry, according to which kind of public opinion is to be appealed to at the moment, but really in the cause of drawing-book makers and publishers, and to no result upon the children's art impulses, except to kill them dead—is done for, we all hope. GRETA.



FAC-SIMILES OF SKETCHES BY ADRIEN MARIE.

DECORATION & FURNITURE

BOSTON DECORATIVE ART.

NEEDLEWORK IN NEW ENGLAND—WHAT MAY BE SEEN AT THE DECORATIVE ART SOCIETY'S ROOMS—CHINA PAINTING AND EMBROIDERY—APRONS AND PORTIÈRES—RIBBON-WORK.



Give people pleasure in the things which they must performe use, and to give them pleasure in those which they must performe make, is the motive which the Boston Society shares with every small-art club which has changed its style and title from the old-fashioned sewing circle, and plagues Christian eyes with sunflower curtains instead of worrying heathen with flannel bandages. The sunny house of the Society in Park Square, however, illustrates New England reading of the common creed, aided by traditions of the needle and gentle exact ideas of working. For since Penelope Winslow on the Mayflower wove the little

work there is seldom need to excuse feeble execution of a good design, but as a rule performance complements the pattern.

The things on exhibition have a pleasant look of being ladies' work, with the completeness given by fastidious fingers and entire leisure. I know too well how often the fashionable slop-work in satin baskets deserves to be put on the fire in comparison with the able finish, into which were pressed the hand and brain of the professed worker. But that paragon, the Hon. Mrs. Delany, whose life was a catalogue of fancy work, spoke the general feeling when she said that a lady's work should be nothing less than perfection. Imagine that model of accomplishments in shellwork and beads, hairwork and miniature painting, lace-making and waferwork, cork modelling and cushion brodering, with that other devotee of the needle, her sister Mary, and their favorite Duchess of Portland, passing through a modern decorative society's rooms, bending to inspect a wild rose panel, or the passing and couching of antique hangings, the silks of whose originals were faded even in their day!

There is not as much china painting and wood carving as the New York Society usually has to show, but

pleted the border with the sigh of Gloucester's mockery,

"That I may see my shadow as I pass."

The blending of firm handling and gorgeous decoration in deep red and gold with the melancholy, half-jesting reminder what shadows are the brightest faces which look into the gay glass, made one of those strokes of romantic fancy by which the modern spirit will be remembered when easel-cards and painted mirrors are cherished antiques, as sconces and pastels are now. If anything is peculiar in the works of the Boston Society, it is the absence of sentiment, and the tendency to very high-class design in flamboyant outlines and faded colors, not so much mediæval as primæval. But the variety and delightfulness of its general needlework betrays the exacting, enthusiastic supervision and cordial communication with foreign sources which have made the Boston Society what it is. New materials sent from the Kensington School lie about the tables, but are nameless yet this side the water. It is singular how a woman can handle fabrics without wishing to know all about their derivation and qualities. A thorough knowledge of stuffs, their history and uses, is the grammar of needlework, and it is



JAPANESE DESIGN FOR DECORATING A HAND-SCREEN.

purse in blue and yellow beads yet shown among Pilgrim relics at old Plymouth, the needle has been held in honor among Massachusetts ladies as becomes gentlewomen of true descent. There are silver-haired, well-reared women in Boston and Newburyport who can recall the beautiful stitches of transfer lace, and curious drawn work of former generations. The class in needlework has always existed in the best girls' schools in the city since their establishment. In the private schools about 1810 and 1815, children were taught the neat and delicate practice of every detail in sewing, from the first lesson of winding skeins of silk or cotton on cards with beautiful evenness to the graduating feat of marking lawn handkerchiefs with initials done in their own hair. The habit of patient, minute handling passed from mother to daughter; the craft in many families was second nature, and only called for training in freer, juster design. No better foundation exists for high-class needlework than practice in general sewing. The eye educates itself rapidly; the hand must take its time. When one recalls how nearly the new art fell into disrepute in this country by the coarse and straggling work of its first exhibitors it is seen how much of its rapid advance the Boston Society owes to this previous needlecraft. In its

what is shown is good work. A set of porcelain plates, each different in hue and flower decoration, shows charming fancy and delicate handling. The rose-color plate has white azalea blooms and foliage, with shadows of tenderest pencilling; the white and gold shows stems of wild blue succory, the jonquil plate purple passion flowers in exquisite freedom, and a turquoise ground has pink and white brier roses, delicately fancied as old Swansea designs. A celadon with apple blossoms finishes the six with a plate of what seems choice crackle, but is a network of gilded lines strewn with wild violets and hanging buds in softest hue. Porcelain should be sacredly devoted to delicate subjects and colors. A mailed Roman head, or a damosel in gown of deep distressful green or Pompeian red velvet on a plaque, gives one an uneasy sense of being offered mustard with whipped cream. I find no decorative devices here so charming as some we know by heart in the New York Society rooms—as the flower panel-cards with verse of finest sentiment in silver text, perhaps lighted by a branch of orchard blossoms, or trail of wild vine in airiest arabesque of leaflets and tendril scrolls, or that haunting wall-glass in frame of gilded oak, half round which a slight vine, dyed blood-red by frost, flung its garland, while old English lettering in carmine com-

to be hoped that some time a wider intelligence will take possession of workers, and the dreary confession, "I don't know," will not answer every inquiry about shades and materials, and somebody in our Art Societies will be able to describe oatmeal cloth and satin sheeting. A heavy seeded cotton, rough as momie cloth and thick as cotton flannel, I do not remember seeing before, and much use is made of thick coarse linens, as nearly as possible like the old-fashioned homespun, for household hangings. Fine firm qualities of crash and linen duck appear like entirely new fabrics, and huckabuck takes its place as an art foundation. The table is strewn with pleasant ideas in useful fancy work, in which the artistic apron takes the attention formerly lavished on the artistic tidy. The picturesque Italian apron is stout enough for excellent housekeeping or studio service, made of a straight length of heavy half-bleached crash, cut out to receive the shoulders with heart-shaped back, to the point of which an embroidered belt is attached. The front is embroidered across the end in saffron-green, olive, and marigold crewels in square guipure designs heading deep knotted fringe, and the neck has a narrow border in crewels. In fine linen with elaborate drawn work half a yard deep, or worked in gold, brown, and scarlet silk, or gold pink

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and pale green, the apron has quite the air of a "festa," and adds a foreign gracious touch to a black silk dress. Lawn tennis aprons are wide enough to protect the skirt, and made of stout brown linen crash or momie cloth, with gay beading of crewel-work bordering belt and pockets, and Kate Greenaway figures in red, blue, yellow, and black outlines hobnobbing above the wide hem. Dainty little tea aprons are of fine sheer linen or lawn, covered nearly their full depth with drawn and open work which alternates with rows of red or blue brier stitching, and a ribbon to match the work is run in the hem at the top, long enough to tie in front with ends. The prettiest was linen lawn, with lace-like open work stitching in forget-me-not blue between the bars and yards of ribbon of the same heavily dulness. The square shape deceives many good people who buy the charming frivolities and tie them on chair-backs for tidies. Why couldn't they have been satisfied with those airy trifles in gauzy lawn, powdered with small pink, and green clover heads, in exquisitely natural tint and nice stitching, or that design in heavier linen of pink-tipped daisies? I haven't a soul above chiffons, like these, "to the queen's

curls of scarlet. The curtain is wrought in the stitches of the original work, with silks in "passing" and "couching," that is, the broad threads passed from side to side of the figure and held by cross stitches at regular intervals, the whole so evenly done that the hanging is taken at a glance for a wonderful piece of satin appliquéd. Most of the figures are outlined with coarse gold thread or black in the antique finish which gives a firmness to the work. Why the Kensington or any other Society should want to get up a Renaissance of such art is inscrutable. I tried very deeply to admire it—and the execution is worthy all praise—but I quite liked the opinion of the frank elderly lady who protested that she might like old things in themselves, but she hated the imitation of age. Depend upon it, when the ladies Iseulte and Yvonne and Eleanor wrought the queer faded hangings which figure in loan exhibitions, they did not go back to the plains of Shinar or copy the curtains of Abraham's tent, but chose the most excellent and well-proved fancy of their own day. The piece of Charles II. embroidery in large oriental pattern has faded to a mellowness which suits the ground of creamy satin, but its huge flamboyant fig-

pressions like Simple Simons, without farther desecrating their figures by embroidering them, and one cannot help thinking it the province of an Art Society to prevent all such blunders of taste from getting foothold. One is inclined to accept at sight the Mohammedan rule which forbids making any image of any living thing—accept it, at least, in needlework. If this sort of design is offered by English artists, the Boston Society can better afford to depend on the work of its own advisers, which more sensitively observes the proprieties of decorative needlecraft. Pray, how is improvement over the past to be gained if we are to accept its mistakes and absurdities with its excellences? Such subserviency would bring upon us soon enough all the horrors of the German Gothic school with its graceless outlines and dull ornament. We find better things in the home devices in which the room is rich, such as that magnolia branch with its softly green leaves and creamy blossoms hung across a ground of cloudy gray serge or satin, well adapted to a wide panel, and in which the artist has shown the spirit of Japanese freedom and fidelity applied to familiar subjects. Mrs. Tudor's Cherokee rose panel, lovely in



WINDOW PAINTED BY MARÉCHAL. "CHATELAINE."



WINDOW PAINTED BY MARÉCHAL. "FILLE DE CHAMPS."

taste" in color and finish, and always find delight in little work well done. One of the prettiest things in the rooms is a quaint square gathered work-bag of gray satin, powdered with tiniest sprigs of holly and red berries, a perfect bit of coloring and execution. I cannot get away from the aprons without due compliment to the English smock-frocks, popular for children, the plowman's frock in miniature with worked yoke and full sleeves, the model of gray satine, sprigged with tiniest daisy buds in crewels of such cunning craft as makes a woman pity herself for not owning one of the wee garments and a mop-haired baby to wear it.

The large portière, designed by Mr. Arthur Little, after old English work, draws attention from its size and quaint pattern. It is on Bolton sheeting of fine soft creamy linen, and the archaic pattern is the not uncommon one in old works, a thick, central stem, three inches wide, of sallow green, rising into the huge blue bowl of a flower, and branching each side into fruits and flowers which must be those lamented by Eve, "which never will in other gardens grow," all in civil sage-greens and olive-greens, old reds and old pinks blended in the pippins or pomegranates, with gleams of straw-color and twigs finishing off in neat lit-

ures can only attract the eye of a dilettante, educated up to it. There is one point to be remembered about those large-patterned hangings, namely, that they were never meant for twelve-foot ceilings, or anything less than the halls of noble houses, and in a room of state a hundred feet long, and thirty feet high, the figures which appear extravagant to us were modest and suitable then. Where has modern life a place for such gigantic designs, or what need has it of them? These are questions it would be gratifying to have the patrons of this style of design answer.

A third example of high art is the cartoon for a portière after a fifteenth century pattern, with the sign-manual of Bloomsbury Road. The directions are for a border of maroon velvet, with ground of olive-green satin or velvet, all embroidery to be set off with coarse black silk. The border of passion flowers wreathing among scrolls of music and lutes, with tall angels blowing sacred pipes on pedestals for principal figures, and shields in the upper corners, is a jumble of symbols without sentiment or value at the present time. A conventional cherub blowing a conventional pipe suggests ideas of vagrancy and afflictive street music. It is quite bad enough to have angels painted with ex-

design as in its perfect stichery, has the dull light blue ground of sky in a misty spring day, on which the large light flowers and acute leaves of a clipped thorny spray lie with the natural grace and luxuriance. The arabesque of a superb trumpet vine with its vivid bells and dull green sprays boldly painted by the needle on Bolton sheeting, the cluster of wild red and yellow lilies worked on a sage-green panel, the screen of wild Cape Ann roses, showing the exquisite dark and light bronzing of their leaves on a ground of ivory satine, the group of royal thistles in arrasene, with gay dragon-flies hovering on a pale, milky blue ground, prove that the needle artist need not go farther for her pattern-book than to next June.

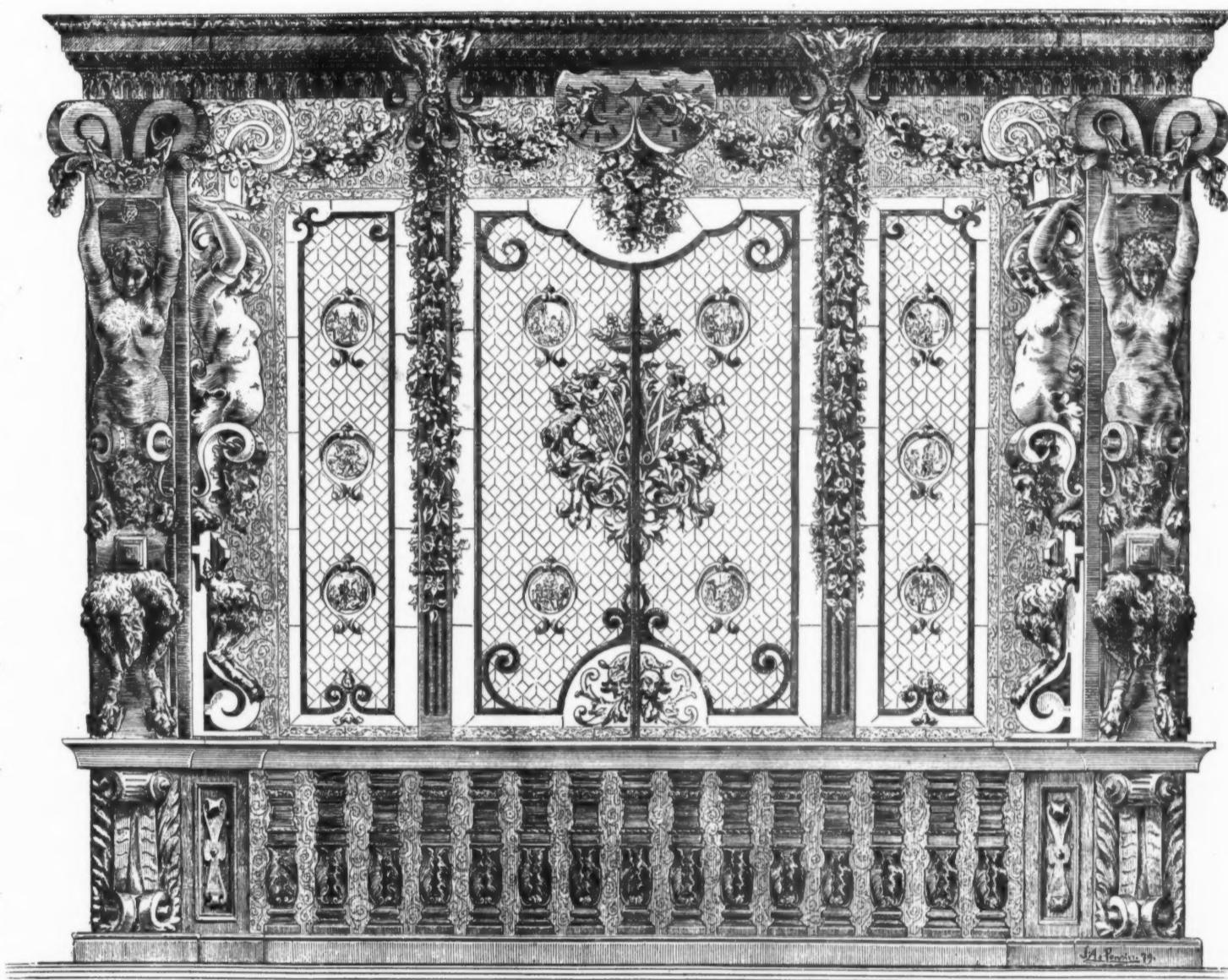
A portière which has had the distinction of being photographed is of unbleached Morris serge, with border of old red Turkish satin, embroidered with spires of hollyhocks in deep red and pink, refined in color, but rather stiff and English in design. The hollyhock is a panel flower, not meant for drapery. A charming piece is dark green satin, worked with an airy spray of golden-rod, and scroll of wild clematis in feathery white bloom. The golden-rod has been rather done to death, seldom as well and truly painted as in

this design, and one is glad to see the wild helianth and mullein taking its place. I have found here nothing more really creditable either as art or needlework than some unpretentious cushions and bracket-falls in greens and browns; oak leaves and Etna acorns, or Japanese pine with its long cones on dark unbleached linen. An invalid's cushion, stuffed with pine leaves, which have a soothing smell, is of this linen with binding and underside of bronze-green serge; the pattern of pine twigs and long cones in natural shades harmonizing well with the sober ground. Such work is best adapted to bring art craft into common homes, which require hangings and furnishings in durable material, clean and not absorbent, not readily defaced, and wrought in the best natural design and most careful finish. This work gives people pleasure in the things they must performe use, which the piping choir angels

if it is not. I have seen one of the same sort, the work of Spanish nuns, in which all the dexterity and resources of needle and brush were combined in a wreath of Southern flowers, where petals and myrtle leaves were of ribbon, buds and flowers of embroidery, with miniatures painted on the satin, framed with spangles, gold thread and hair embroidering, and honeysuckles so painted as to blend with the needlework. The present design is romantically Italian—a cream satin ground with lyre and flowers and festoons of myrtle for centrepiece, in which all the favorites of Florentine gardens are culled, pink thorn, amaryllis and lupines, myosotis, purple jessamines, cape jasmine, fuchsia buds, more graceful than the open flower, golden laburnum, and wreaths of pinnate acacia leaves, all such that each floret or leaflet can be shown by a stitch of narrowest ribbon, not an eighth of an inch wide, but shaded

FRENCH DECORATIVE WINDOW-GLASS.

ONE of the most distinguished glass painters of France, and doubtless the most original, is Maréchal, known to the world of industrial art as Maréchal of Metz. He acquired a European reputation as a pastel painter; but having been seized with a passion for glass painting he founded at Metz, with his friend Champigneulle, a factory which seems to have furnished half Christendom with glass. When the Franco-Prussian war delivered Metz to Germany, these two patriotic artists, not wishing foreigners to benefit by their work, exiled themselves from their native city to Bar-le-Duc, where their factory is now situated. Maréchal has very peculiar but not unreasonable notions concerning the process of glass painting. He claims that this art should share the progress of other branches



ARMORIAL WINDOW DESIGNED BY PONSIN. EXHIBITED AT THE PARIS EXPOSITION IN 1878.

and Tree of Knowledge curtains cannot, with the hand on one's heart, be said to do. Antique diaper and heraldic patterning is beautiful, and so is its damasking, which we want and covet. There is a bit of heraldic design here, griffins in gold-embossed embroidery on deep red velvet, which is justly admired by a few, and is worked of such size that the griffin appears more like an arabesque supporter, a true chimera than a recognizable creature. One could endure such pieces of work, in rich material, with their rich association, in a drawing-room very well.

One of the choicest of the things sent from abroad by members of the Society, who evidently carry its interests with them in their hearts, is a small piece of Italian ribbon-work, unfinished and yet in the frame. One or two very pretty examples of this were in the MacCullum collection of needlework, once shown at the New York Museum, and which ought to be there now,

so as to give the effect of water-colors. The stems are in close chain-stitch, with golden knot-stitch for the heart of each flower, and the loose flowerets dropped over the work and the brown spice buds in the corners are characteristic of continental design fifty years ago. It is roccoco and sweet in its tender following of the natural hues and habit of the flowers. Such work forms exquisite fly-leaves for folios in art bindings, or covers for portfolios or any "objets de luxe." Thoughtful contributions of the best foreign work in any line, made by cultivated travellers on their journeys abroad, are worth a good deal of the trash that comes from specialists, and the Society has evidently a few such friends willing to think for it and search for it, instead of looking at it solely as a new source of diversion, which is a view from which too many Art Societies suffer.

SHIRLEY DARE.

of modern painting, and not be satisfied with reproducing the elementary work of past ages. The admirable windows which we illustrate, the "Chatelaine" and the "Fille de Champs," are produced by a process of his own invention, which may be broadly described as the superimposing in layers of different colored glasses, which are subsequently pictorially engraved by the action of acids. This ingenious work is further illustrated in the admirable St. Sebastian window.

M. J. A. Ponsin's large and imposing armorial window for a grand salon or gallery, shown on this page, is a very remarkable work. It contains more than ten thousand pieces of glass, and more than three hundred different shades of color. It is really a vast picture about twenty feet in length by nearly seventeen in height, set in oak, superbly sculptured. At each end are two caryatides sustaining a large sculptured cornice decorated with carved garlands of flowers, ending in

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bouquets exquisitely finished. Similar bouquets appear in the decoration of the window itself, glass and wood blending together most harmoniously. A mosaic of glass sustained by wrought-iron framework forms the main portion of the window, and produces the richest effect. On this mosaic are ranged ten "cives de Venise"—Venice onions—of glass, on which are painted the different ages of man. The centre is occupied by a large double escutcheon of rich armorial bearings, with the motto "Patientia et voluntas." Below these escutcheons are two grotesque heads symbolic of ancient and modern painting. It is worthy of note that every known kind of painting on glass appears in this interesting window, which might be called the nineteenth century style.

The elaborate window executed by M. Hirsch represents the history of painting in France, the five divisions illustrating respectively genre, miniature, historic, mural, and glass painting. The design is well worth study.

These are a few of the notable works of living French decorative artists. In our next number we hope to give some idea of what is being done in this country in the production of colored window-glass, together with some hints for its employment in home decoration.

STAMPED-LEATHER WALL PAPERS.

THE revival of interest in decorative art has resulted in bringing to light many beautiful and suggestive examples of mediaeval decoration which would have otherwise remained unheeded. Students of art have rescued half-obliterated arabesques, broken portals, and decaying capitals from neglected churches; convents and monasteries have been ransacked for old missals, and even the Vatican Virgil, the Homer of the Ambrosian Library, and Charlemagne's Scriptures have been made to serve new purposes in the world of industry, which has been drawn perceptibly nearer to the world of art. One of the most prominent results of this stimulus has been in the copying for modern use of old Flemish and Cordovan stamped leathers. These have served indirectly several purposes besides that of affording decorative designs. The chief of these is in suggesting a substitute for the leather itself. The difficulty with leather has always been its tendency to expand and contract, which constantly interfered with the unity of the design. That which has largely taken its place is a paper, partly composed of parchment, which it chiefly resembles in its qualities. It is thick, of firm body, tough, and yet flexible. Its treatment is similar to that of the leather, with the exception that it is finished off the wall, whereas the leather was first hung before being treated by hand. The paper is bronzed and then lacquered, which secures the effect of oxidation. The design is given by an impression which throws

it in relief, and the color is afterward applied by hand.

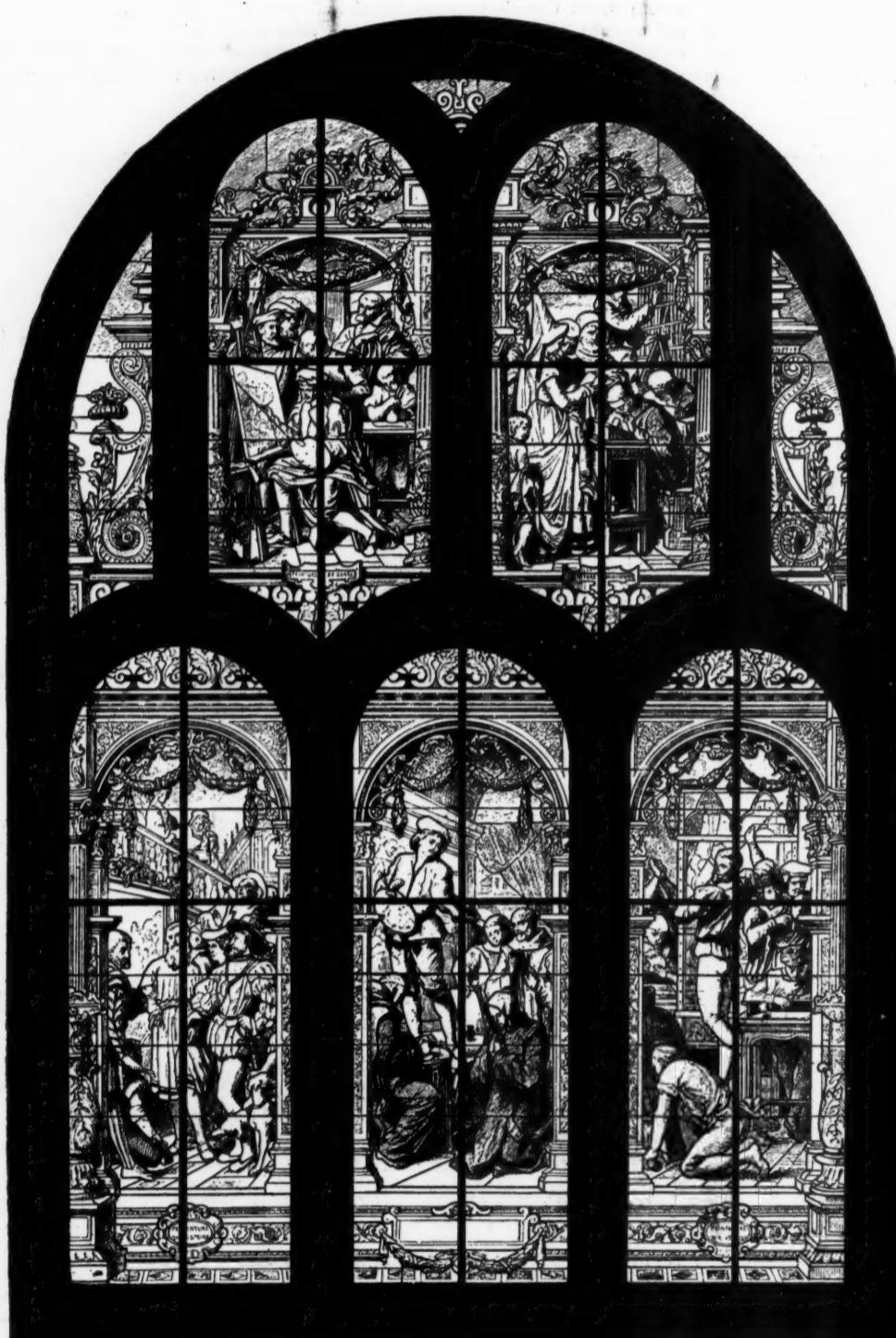
Both France and England have made great advances in the manufacture of papers in imitation of stamped leather. These leave but little to wish for, and they are taking the place of the stamped leather more and more every year. Their artistic treatment in the two countries is altogether different. In France the artists either copy fine specimens of the leathers which are found in the Cluny and other museums, or get their inspiration from these old designs. They have reproduced many of the patterns of the French and Italian Renais-

sance, is a Renaissance decoration designed by the late Viollet-le-Duc. It consists of a gold ground covered with floriated scrolls, terminating in dragons and other apocryphal beasts. The color is lively and warm, and the design in itself is agreeable and full of interest. But, judged by the part a wall hanging is to take in interior decoration, the ornament is too boldly asserted, and its repetition is so evident that it soon becomes wearisome, losing that grace of expectancy which nowhere holds more charm than on the walls which inclose us every day. Furthermore, the design is so widely distributed that it becomes broken and lost when pictures and other objects are brought against it. This objection the English papers secure themselves against. Here is also an English decoration inspired by the Renaissance. It is made up of scrolls, peacocks, and cupids, with marks in gold on a green metal background. The design is not only very elegant, but is well balanced over the surface, changing from form to form without permitting the entire idea to be grasped at a glance.

The designs which are especially identified with modern English decoration are even more worthy. One of these, a rose decoration by Kate Falkner, meets this point admirably. It is a naturalistic treatment of half-opened roses with vines and foliage, which continually fall into scroll-like curves, whose succeeding movement is apparently never anticipated. The surface is thoroughly broken up and balanced with the branching flowers and foliage, and these are in effect as graceful and natural as if following their own sweet and aspiring ways. Another of Miss Falkner's more recent designs is a peony, whose drawing shows a Japanese influence. It is placed against a mottled gold ground, whose spots are burnished, and in relief against dead gold. The flowers are large, and the whole design is much bolder than that of the rose, but so admirably is it distributed that it loses none of its virtues as a background. A design after the Japanese by Dr. Dresser introduces butterflies with pomegranates and other fruits, together with foliage.

This is also finely treated, and keeps up in the variety of forms that element of unexpectedness which the rose gives in its changing curves. Simply as a background must be mentioned a purely Japanese design in gold, in which butterflies and chrysanthemums are brought together without any intervention in a system of curves which cover the entire surface. Here the education of the eye is carried on with great subtlety, the design only appearing after some observation.

Another design, which has been used with fine effect in the reading-room of the new Union League club-house, is the sunflower. This appears in gold on a bronze surface, and on a deep red ground in basket



WINDOW PAINTED BY HIRSCH. "HISTORY OF PAINTING IN FRANCE."

sance with great elegance, and have based on them new and interesting designs. The English, on the contrary, have been much more independent and original in their decorative work. On these papers the pre-Raphaelites and the apostles of South Kensington have left their indisputable marks, as they have done in other directions. What is especially worthy of recognition is that the English artists always keep in mind the subordination of the decoration to more important ends.

It is interesting to compare in this respect the best English and French work among the various specimens to be found at C. H. George's, in Broadway. Here, for

lines, the latter being the one chosen for the club-house. The design consists of large conventionalized flowers, varied by smaller flowers with their foliage, a decoration both bold and interesting. The frieze is designed with the smaller flowers and foliage, and is tinted. Of the color of these papers nothing has been said; but in this respect, as in the design, the English papers differ from the French. The colors used by the English are far less "voyant," but their harmonies are richer if less obtrusive. These are, for the most part, in tints of red and green, and occasionally blue, with gold for yellow. But, as every one knows, these limits inclose a boundless variety. The coloring is applied by hand on the bronzed and lacquered surface, and being transparent the metallic gleam of the ground contributes to their richness. The chief advantage of the hand treatment is the inevitable difference between the effects obtained in the same repeated parts of the design—a difference which still further adds to the agreeable diversity of the whole. The same spray is repeated over and over, varying in color and shading in each instance. These papers are in lengths of eight yards each, and, besides serving as wall-hangings for dining-rooms, libraries, and halls, can be adapted for folding screens, while to the gold grounds, with no other decorations in color, can be added such hand painting in both oil and water colors as taste and fancy may dictate.

MARY GAY HUMPHREYS.

A CLUB DINING-ROOM.

ONE of the most attractive of the minor rooms of the new Union League Club-House is illustrated in our frontispiece. It is what is known as the alcove dining-room on the third floor, and is specially designed for the convenience of private parties. It has none of the luxury of color and decoration which belongs to the dining-hall proper, but has some agreeable features quite its own. The room was papered by Marcotte with a paper whose copper-colored ground has been treated with a large open design of highly conventionalized roses, chrysanthemums, and birds, in imitation of old Cordova leather. The ceiling was done by Frank Hill Smith, and is distinguished by a border of pomegranates of stamped paper, which has been colored by the brush. The room opens into an alcove, containing a wide fireplace with a handsome mantel of cherry, which is the wood generally used throughout the building. This mantel has been stained after being subjected to a process which gives it a still finer grain. The brass fixtures of this room are among the things reserved from the old club-house, and give it a familiar aspect, not unwelcome amid all this newness. The old-fashioned settees which are carried along each side of the alcove, are highly suggestive of after-dinner ease and unconventionality. The backs of these are cherry, stained a dark rich green, and between the copper paper and the antique red velvet of the cushions, they make a third in an agreeable band of colors. The ceiling of the alcove is a gold oblong, broken up in small designs and surrounded with the pomegranate border.

The windows are in graded tones of blue with here and there bits of opalescent glass, and were done by Mr. Tiffany with reference to the outer hall. The draperies, designed by Mrs. Wheeler, are of the new tapestry material, the ground of which is dark green traversed by a cord of blue silk, giving a rich blue-green tone. These are very simple, having only a design in bronze leather carried across the top, forming a border.

THE Duke of Portland recently acquired by legacy a little table upon which he paid probate duty at a valuation of 10,000 guineas. The table is 2 feet wide, 2 feet 9 inches high, and 18 inches deep; the top, frieze, and back are overlaid with old Sèvres plaques, and the mounts are very highly chased and gilt.

THE SAN FRANCISCO DECORATIVE ART SOCIETY.

SAN FRANCISCO, April 2, 1881.

SAN FRANCISCO has taken a step in advance. She has a Society of Decorative Art, and under its auspices is to have a Loan Exhibition after Easter.

The Society of Decorative Art of California was formed early in the year, but found it inadvisable to open rooms immediately, and thought it best to follow the example of similar organizations in other cities, and

The very fact of the possibility of a Society of Decorative Art is an encouragement to those interested in art in San Francisco; it is a sign of life in a direction where it was feared there was not sufficient vitality to keep up an art school already established. Mr. Virgil Williams, the director of the School of Design, is one of the advisory council of the younger society, and has publicly and most cordially expressed his sympathy with the new movement. "Anything," he says, "that arouses interest in art matters, decorative or otherwise, will reflect favorably on our school; we cannot be rivals, we must be friends."

A special feature of the Art Loan Exhibition will be the Society of Decorative Art exhibit; from all other departments local and amateur art will be excluded, but here will be found specimens of decorative work of various kinds, which the committee on admission may consider "worthy of exhibition." Samples of work have been ordered from New York and Cincinnati, and an earnest effort will be made to show the community the character of work which it aims to encourage and give instruction in. The society has entered into correspondence with London and New York in regard to securing the services of a trained superintendent, and will aim to fix a standard of good work in all departments of decorative and industrial art. Although its organizers have high hopes of its future usefulness, they will begin on a modest scale, suitable to the tentative character of their enterprise. San Francisco has never responded freely to any art movement; it has allowed the School of Design to languish for want of a few thousands a year; and there are not lacking those who foretell a similar fate for the Society of Decorative Art; but it deserves well, and it would be a serious discredit to this community to allow it to fail.

YERBA BUENA.

TWO USEFUL NOVELTIES.

THERE are two novelties in materials for room decoration which we commend to the attention of persons with artistic tastes and not over-plethoraic purses. The first is the dark red Indian matting lately imported by Messrs. W. & J. Sloane; the second is the Mozambique grass cloth for curtains and other hangings just received by Mr. John Chadwick.

The matting—which costs eighty cents a yard—is excellent as a "carpet filling." In furnishing our own rooms—the floors being too rough to be waxed or even painted—we considered in turn the claims of linoleum, lignum, and oil-cloth for the margin near the skirting, and found them quite unsuitable. The unsatisfactory color of the Chinese mattings we saw made them all unavailable. At this juncture we stumbled across samples of the red Indian matting at Sloane's, and found the goods to be just what we needed—something neat and inexpensive to use in conjunction with a rug-shaped carpet which covered nearly the entire floor. The matting is not painted red but is dyed all the way through; hence its color is likely to be permanent.

The grass cloth from Mozambique at Chadwick's was a no less pleasing discovery. It is excellent in color, and, while extremely simple, artistic in design. The cloth comes in large pieces, the edging ready unravelled and knotted for fringe. The price is five dollars a piece, and from two to three pieces are required for a curtain or portière, according to the height of the room. It is not necessary to line the curtains; the goods hang naturally in full rich folds, and are easily washed. For use in country houses they are specially to be commended.

TAPESTRIES after historical originals, or famous paintings, like some of Teniers', are being made in France with much success. Mr. John Chadwick has brought with him from Europe some interesting examples of these goods.

COMPRESSED mother-of-pearl is a recent invention. It is made of pulverized shell, solidified with gelatine. It will serve for inlaying or mounting in cabinet-work and other industries, and the manufacture of fans and buttons. It can be figured, stamped, moulded by pressure, poured out in the liquid state, and, in fact, takes every kind of form desired. It can be dyed any color, and polished and varnished by the processes used for tortoise shell, mother-of-pearl, and analogous substances.



WINDOW PAINTED BY MARÉCHAL. "ST. SEBASTIAN."

inaugurate its work by an exhibition that would not only attract public attention to its existence, but also arouse an interest in art, and give every one an opportunity to see good models of all kinds of art production, both "high" and industrial. The collection and arrangement of articles for the exhibition are in the hands of appropriate committees; persons who possess works of art and objects of vertu have been generally very generous in offering them to the society; the rooms of the Art Association have been placed at its disposal free, and everything promises an exhibition which will be, in the very best sense of the word, educational in its influence.

THE ART AMATEUR.

Decorative Art Notes.

FOR bold decoration in oils or water-color, nothing is more desirable than common burlap. It receives the paint firmly, and its coarse grain is very effective. Among the handsomest screens lately seen was a threefold screen of light mottled bamboo, with a decoration of cacti and hollyhocks on burlap which had been previously gilded.

MESSRS. GILMAN COLLAMORE & CO. have had in their show-windows recently some admirable specimens of Mussel fruit and flower decoration on dessert plates of Minton ware. Amateur china painters cannot study too closely such examples, in the execution of which there is really nothing left to be desired.

CALENDARS printed on white satin are among the pretty adornments of the writing-desk. These are framed in colored ribbons, which are either embroidered or painted, and hang as bannerets on little gilt standards.

satin embroidered, which catches a bunch of peacock's feathers. Still another mirror has the frame covered with olive plush, and is painted on the plush with a vine and purple blossoms. It will be seen that these frames offer the widest opportunities for novel and tasteful decoration.

THE Japanese straw hats, which were so prettily adapted to hanging wall baskets last season, have given way to a later novelty. This is gilded gourds, cut as for drinking purposes at rustic wells, and the opening serving as a pouch lined with silks, which are gathered up to form a bag. Of two of these on exhibition at the Decorative Art Rooms, one has a pink bag lined with blue silk, and a frill of Languedoc lace about the opening, the other has a light-blue bag lined with a dark shade, and a corresponding lace frill.

SPANGLES enter very largely into the decoration of table-covers and lambrequins. They are generally introduced at the end of the long stitches in Point Russe embroidery, when they are caught down with amber, crimson, or steel beads. Metal appears in other forms. A very striking ornament was made for the points of a plush mantel lambrequin in metal rings,

THE imported "snow-ball" biscuit china, popular in this country last year, has given place to similar English ware of more artistic design. Among many examples of this kind we noticed at Bedell's during a recent visit there some pretty vessels for holding flowers. These are completely covered with roses, or roses and violets. As we have explained once before, this decoration is effected by taking up separately each tiny flower, and by means of "slip" applying it to the ware.

FINE French decorated porcelain table ornaments in imitation of open fans are pretty, and the Boucher-esque cupids standing or disporting on them, clever and charming enough. One might think them a trifle ridiculous, however, when he sees them hung in a room in such a way as to cause the cupids to appear to be walking, head downward, like flies on a ceiling.

THOSE who are accustomed to using oils will find plush draperies quite as effective painted in oils as embroidered. One of the handsomest fire-screens of the season was dark-blue plush decorated with apple-blossoms, painted so boldly as to be almost in relief. A dark crimson mantel lambrequin of plush was also decorated in apple-blossoms. The design consisted of



CARVED LIBRARY-TABLE, EASY-CHAIR, AND SMALL TABLE. DESIGNED BY BEMBÉ OF MAYENCE.

SMALL thermometers mounted on gilt plates are fastened on panels of light wood, and are made ornamental by decorating the panel with flowers or significant designs, such as an owl shivering with cold in one corner, and a frog fanning itself in the diagonally opposite space.

AMONG the pretty bannerets which, according to their size, now serve so many purposes, are those on coarse gray linen, painted in water-colors with designs from Kate Greenaway and Edward Lear. These are lined with the same material, and bordered with olive plush. They have the merit of cheapness, while offering every opportunity for artistic skill.

OBLONG mirrors are now hung crosswise. A new treatment for those old mirrors, of which almost every household has one or more, superannuated by reason of their frames, is to have them re-framed by any carpenter. These plain wooden frames are four inches deep, sloping backward, and are finished in several different ways. One such mirror on exhibition is stained with grays and browns in oils, and then decorated with hanging bunches of snowballs. Another has on one corner sprays of golden-rod, and on the diagonally opposite corner a barren bough on which perch snowbirds. Another frame is covered with red plush. On the base are upspringing yellow crocuses with their foliage. Across the upper corner is a band of old-gold

a quarter of an inch broad, in which were strung the silks forming the tassels, that were tied below with old-gold silk. Mr. Louis C. Tiffany's unique decoration on some of the draperies of the Seventh Regiment Armory is seen in a table-cover on exhibition, in which metal rings were sewed on plush in chain-armor fashion. With moderate discretion, such novelties can be used with very good effect.

THE custom of Easter cards has given rise to something more than a religious or aesthetic remembrance. Many of the Easter tokens this year were decidedly of service. One of the prettiest reminders was the scent sachet. These were of two colors of silk, the edges frayed out and caught together over the scent-bag in herring-bone stitches of silk. These were of course decorated. Flowers in water-color prevailed. Among the most attractive were white azaleas on a pink ground, and purple crocuses on a corn-colored ground. These all had the date, many the word "Easter-tide," and a few an appropriate motto. Hanging-lamp screens were among the other seasonable presents. These had similar decoration in silk with plush borders, and were mounted on the holders which come for this purpose.

AMONG the white china and faience for decoration at Bedell & Co.'s store are some capitally-shaped lamp-bodies, Byzantine jugs, and satchel-shaped vessels for holding flowers.

two groups, one much larger than the other, the larger extending toward the centre and taking the place there of a separate decoration. A second crimson lambrequin had dogwood-blossoms, birds and their nests. This had three designs, each different, the two ends including the birds, but only one the nest with its three blue eggs. Those who are expert enough can transfer single figures to plush hanging screens with oils. Such figures as an Italian peasant-girl, or that in the last ART AMATEUR intended for a design for a plaque, are most effective.

MUCH good taste is shown in some of the frames now sold for ceramic pictures. This is especially noticeable at the up-town salesrooms of Mr. Edward Boote, who makes a specialty of contriving artistic settings for plaques and tiles. Some of the best we have seen are of natural wood in "antique" style and of plain dead gilded chestnut, relieved with small raised objects of plant or insect life inconspicuously disposed at irregular intervals, in Japanese fashion.

EMBROIDERY on leather is the newest art-work for ladies. It is used for the decoration of furniture; flower patterns worked in natural colors with crewel silk being used for panels.

PAINTED dresses are going out of fashion in England, but painted sunshades are still in vogue.

ART NEEDLEWORK

MRS. HOLMES'S ART-EMBROIDERIES.



BISHOP'S MITRE IN THE DRESDEN HISTORICAL MUSEUM.

rials extends to her stitches, and each is used in whatever way will best contribute to the effect.

One of the panels of brown satin exhibits a vine of wild clematis, a mullein-stalk on which perches a yellow bird, and brown grasses. The difficulty of representing such forms as those of the clematis are great; but Mrs. Holmes has at once triumphed: the drawing is admirable, both of the vine and of the peculiar curves of the silken flower. A second panel on brown represents a tangled growth of autumn grasses, milkweed with opened pods and crimson berries underneath low-branched boughs of pine. Here is given with great skill the depth of foliage, revealing here and there the identity of the different forms. Pussy willows and sumach, gracefully grouped, make another panel. In this the drawing is especially good, and also the rendering in color of the varying hues of the sumach.

Mrs. Holmes's most characteristic works are her landscapes and marines. On each separate panel she attempts some particular effect, and many of these are very successful. In a moonlight scene on blue satin she has given with much skill, bearing in mind her materials, the path of the moon on a placid sea, its light also falling here and there on the grass, which is for the most part in the shadow of tall firs. These trees, whose branches are but sparsely covered, are excellent, their anatomy being as characteristic as the foliage. Another scene represents the sea in the distance, and in the foreground masses of yellow flowers which recede into merely local color. The same thing is done in a daisy slope, but in this the full-blown flowers are almost too prominent. In giving cloud effects Mrs. Holmes is very successful in her color, and also in some of the forms. She uses her materials in

long lines, blending the tints skilfully to secure certain tones. There are two snow scenes, one cold and gray, and the other showing the reflections of a delicate and warm evening sky on the snow: both are examples of very clever work.

In a brook scene on yellow satin there is a good evening sky reflected in the water, which also shows the foliage that crowds its edges. There are several marines in which the idea is very well carried out. One in particular gives a sense of largeness in both sea and sky. Mrs. Holmes's courage led her to attempt a storm at sea, but even her ingenious needle halted on the angry wave-forms.

The two most creditable works are an apple-orchard in full bloom, with a dark and carefully modulated ground and a blithe spring sky—and a snow-storm. This shows a good deal of power. A pine-tree bends before the blast, which drives and drifts the snow, and the panel is full of the fury of the storm. It is useless to attempt to describe the way in which these effects are wrought. They are not works which are likely ever to be imitated. Unlike Japanese embroideries, they are not decorative, and the workmanship is not suited for close inspection. The effects sought for are those which belong to the palette and brush, and can be much better achieved by them. At the same time Mrs. Holmes has shown in their production not only great ingenuity, but genuine artistic qualities, and her admirable drawing can be commended to all students in art-embroidery.

MARY GAY HUMPHREYS.

ONE of the handsomest portières yet produced by the Associated Artists, from the embroidery rooms of which Mrs. Wheeler is at the head, is in tapestry stitch and appliquéd on the new material manufactured for their service. The decoration of the portière is a reproduction of the picture of "Titian's Daughter." The head and hands are done in tapestry-stitch on a dark green ground. The face, it will be remembered, is turned, looking downward as the hands hold aloft the golden dish of fruit. This gives rich masses of shading in the neck, and a luxuriant mass of hair crowned by the gilded comb, which are all successfully copied in the canvas. The corsage is of crimson velvet with a little blue-green silk scarf about the shoulders. The skirt is of old-gold plush, its brocades indicated by lighter appliquéd embroidery. The use of darker couchings on the expanse of plush, breaking it up into folds and effecting a play of light and shade over its surface, is most artistic. The girdle is of wrought gold thread with green beetles' wings set like gems at intervals. The golden dish is of gold net, its chasings traced in embroidery, and the half-open pomegranates and flowers in appliquéd of plush. The effect of these combinations is indescribably rich. The canvas is framed in a border of Damascus red plush, and finished with a deep fall of olive-green plush.

Two of the most artistic screens produced this season were done under the direction of the Society of Associated Artists. One of these, a two-leaved screen, was of Damascus red plush. From the upper corner of the left leaf extended a branch of the orange downward, the end sweeping over on to the second leaf, and laden with foliage, fruit, and blossoms. These were in appliquéd of various tints of olive-green and yellow plush, beautifully combining to give variety to the foliage, and to render the fruit in its different stages of growth, while the blossoms were in silk embroidery. The second screen had for its decoration roses and foliage in silk embroidery. The arrangement of this screen was both novel and original. One leaf was of fawn plush with the lower right hand corner of creamy tinted satin. Along the line of separation was embroidered in silk a great cluster of jacquemot roses. These were evidently studied from nature, so admirably were they drawn and such feeling of light and shade in their coloring did they exhibit. The second leaf was of pale

sea-green plush with a square of the satin in the upper left hand corner, where, apparently carrying out the line of decoration of the first leaf, was a cluster of light pink roses with their foliage. These showed equal care in drawing and extended the color scheme of the first leaf to its termination among the faint tints wrought into the creamy satin.

THE present fashion of brocaded materials, which is imitated in goods of all descriptions, gives a large range to the workers in art-embroidery. The richest and most beautiful coverings for chairs, ottomans, sofa-pillows, and screens, and drapings for tables and doors, are secured by working over the designs on these materials in silks and crewels. The color of the design beneath is immaterial, but the colors used in the embroidery depend upon the general tone of the ground. This embroidery is of course not closely wrought. The form is usually outlined and indicated by long stiches of various colors, giving the effect of the innumerable dyes used in Persian and Indian goods, and after a little practice, and skill in choosing the colors, can be very quickly done.

THIS same treatment applies to the cheap laces which come in the choice designs of the real laces. These are now very largely used in scarf table-cloths and banners, applied at odd angles in Japanese fashions. The lace has its designs wrought out boldly in yellow, green, red, blue, of the most positive hues, and against the dark satins, velvets, and plush, is very striking. Black lace, especially the Spanish, is equally desirable for this purpose. A scarf table-cover of deep red plush is cut at an angle with lace whose design is in flowers and leaves. The flowers are wrought in shaded reds, the leaves in shaded greens, with the veins traced with amber beads, which are also grouped in the centre of the flowers. Above is a band of old-gold satin ribbon embroidered in Point-Russe stitch with many colored silks. Such materials, used in various ways, make most effective decorations.

A THREE-LEAVED screen, on exhibition at the rooms of the Decorative Art Society, is interesting by reason of its design, which appears to be original. It is executed in South Kensington stitch on dark green satin. The base in each leaf represents a marsh. On the right-hand leaf the brown branch of a tree cuts the upper corner. Out of the marsh rises a bunch of plants. In these is a nest, which two mice have discovered. At the other side of this panel are two stalks covered with pink, bell-like flowers, which furnish almost the only color besides the olives and greens of the foliage. In the centre panel the lily-pads and blossoms are afloat, and above them grows a bunch of cat-tails. About these the birds have woven in and out a large secure nest; and above, on a branch of iron-weed in blossom, a bird perches. The third leaf discloses green frogs among leaves and tall stalks, with the fine foliage of a familiar marsh plant. The design is very interesting and beautifully wrought, though poorly drawn and wanting in color.

THE importance of good drawing in decorative work cannot be too strongly insisted on, but among amateurs it is usually the last consideration. The chief beauty of an old-gold satin three-leaved screen lately examined, although it was charming in color, lay in its fine drawing. On one panel were old-fashioned crimson roses, such as grow in wreaths, and evidently drawn from nature. The decoration was arranged as if the bush grew outside, and its branches swept here and there over the satin; but the arrangement was artistically balanced. The third leaf had trumpet-vines with their flowers, in which the same idea prevailed; but the distribution was entirely different. The centre panel was ornamented with fleur-de-lis.

CERAMICS

ROUEN FAIENCE.

THE manufacture of Rouen faience belongs to two distinct periods. The first comprises the sixteenth century; the second the end of the seventeenth century and the whole of the eighteenth. There is now no reason to doubt that it was at Rouen that enamelled pottery was first introduced into France, although the honor was long claimed for Nevers. Two tile pictures, in blue, green, yellow, and white, from the Chateau d'Ecouen, made in 1542, composed of 238 tiles, representing the historical incidents of Marcus Curtius leaping into the gulf, and Mutius Scævola holding his hand in the fire—until recently at Orleans House, Twickenham—and a plaque from the same chateau, with the cipher of Anne, wife of the Constable de Montmorency, and the inscription "Made at Rouen, 1542"—now in the Ceramic Museum of Rouen—decide this point beyond dispute; for it was not until 1565 that Louis Gonzaga, Duke of Nevers, sent for his Italian artists, who subsequently established the faience factory in the latter place. But faience was made in Rouen as early as 1535 by Marreot Abaqueus. From 1542 to 1647 operations seem to have ceased. Nicolas Poirel, Sieur de Grandval, in 1646, obtained a patent for its manufacture, which he transferred almost immediately to Edmonde Poterat of Saint-Sever, to whom are attributed those distinctive styles of decoration resembling lambrequins and lace, an example of which is shown in our illustration of the curious helmet-shaped cup.

In the Ceramic Museum of Rouen are to be seen a plate with the Poterat arms, and the words "Made at Rouen, 1647," and a salad-bowl upon which is inscribed "Brument, 1699." The polychromatic decoration of the latter is the usual blue upon white enamel ornament, with combinations of yellow, green, and red. Toward the close of this period we find the Rouen potters imitating first the decorations in vogue at Nevers; then the Chinese blue-and-white so much esteemed in Holland, and finally settling down to their own characteristic styles, founded upon Oriental models. Poirel's patent expired about 1700, and then factories started up so rapidly that soon there were no less than eighteen in active operation. From 1710 to 1730 was doubtless the best period of Rouen faience. Following the style of floral wreaths and bouquets surrounding landscapes painted on white, came the lambrequin and lace designs of the elder Poterat. We have, too, at this time the brilliant decoration known as "à la corne," showing Chinese pinks, peonies, and other bright-hued flowers issuing from a cornucopia, with gayly-colored birds, and butterflies and other insects in the interstices between the flowers. An illustration of a plate in this style is given here-with.

The profit accruing to the promoters of the potteries of Rouen encouraged neighboring cities, like Lille and Sinceny, to engage in ceramic manufacture, which, in some instances, was attended by marked success. There is, in the Du Boullay collection, a beautiful polychromatic plate after Callot, from the Sinceny factory; the drawing is clever and neatly done, and the border is a particularly skilful combination of musical instruments and animal forms. This piece was exhibited at the Paris Exposition of 1878, as was also another Sinceny plate decorated in blue camaieu.

Louis XIV., being straitened for money to carry on his wars, sent his plate to the mint, and had a dinner service of Rouen faience, marked with the fleur-de-lis, made for his use. This incident probably contributed much to the popularity of the ware; for it soon became the fashion in France to use faience in place of plate, and the potteries profited greatly by the innovation. Probably the best collections of Rouen ware are to be

seen in the Rouen, Sèvres, and South Kensington museums. There are some good pieces in the Trumbull-Prime collection in the Metropolitan Museum of Art.

CHINA PAINTING FOR BEGINNERS.

I.

OLD subscribers to THE ART AMATEUR who, by following the instructions given in its early numbers, and the exercise of patience and industry, have at-



ROUEN PLATE WITH "CORNUCOPIA" DECORATION.

tained a reasonable degree of proficiency in painting on porcelain, will pardon us for now repeating some of these instructions for the benefit of more recent readers. It is probable, however, that even the practised student may find some valuable suggestions in this article, in which we have freely drawn from M. Gustave A. Bouvier's excellent little treatise on china painting. The colors named here are the Lacroix tube colors.



ROUEN CUP WITH "LAMBREQUIN" DECORATION.

The pupil who has had no experience in water colors or in oils—who, in fact, has not yet learned to "set a palette," in beginning ceramic painting should be satisfied to work in monochrome—that is to say, in one color only, heightened by one or two other tones. Four designs for painting plates in this simple style were given in our first issue (June, 1879), and in November, 1879, December, 1879, May, 1880, appeared other suitable designs for this mode of decoration.

Monochromes may be "en grisaille," green, blue

green, blue, violet of iron, carmine, purple, capucine red, sepia, red brown, or bitumen. Deep red brown and violet of iron are the two colors easiest to be used.

Grisaille monochrome: Light gray No. 1, touched up with brown gray. Grays Nos. 1 and 2; mix a little carmine No. 1 to warm up the tints. On porcelain the bodies of Cupids are often done in grisaille, with a little carmine at the extremities.

Green: Emeraldstone green and deep green.

Blue green: Blue green touched up with same color.

Blue: Deep ultramarine; dark blue; permanent white. Or common blue shaded with itself; any other blue would spoil it.

Violet of iron: Violet of iron, and the same with a gray tint.

Carmine: Light carmine A; deep carmine No. 3.

Purple: Deep purple, strengthened by the same tint placed at the second firing.

Capucine red: Capucine red; orange red; sepia. Or orange yellow and capucine red in juxtaposition; the capucine red touched up with red brown.

Sepia: Sepia, touched up with the same shade.

Red brown: Orange yellow for light and distant tints, the foreground deep red brown. Or deep red brown heightened with bitumen. Or deep red brown and sepia.

Bitumen: Yellow brown; brown No. 3 bitumen; browns Nos. 4 or 17.

The design having been traced upon the porcelain or china, you take the tube of color and uncork it with care. Squeezing out the color from the extreme bottom of the tube, you set about the tenth part of its contents on your glass palette, which should be extremely clean. Grind it with the palette knife (of steel or of ivory, according to the color) for about a minute. Sketching in is done with the finest pointed of your brushes dipped lightly into the little bottle of spirits of lavender, then filled with a little of the color taken from the edge of the lump, turning the brush meanwhile between your fingers to get a fine point. It is better still to work with the color diluted with water and with the addition of a little dextrine, which gives it the advantage of resisting the oils. Indicate lightly the nose, the mouth, the inner corners of the eye, and mark lightly between the fingers. You need not efface this outline.

You will then begin to paint the head, taking a larger brush to spread the color broadly and quickly, using very little medium. Put a rather light local tint; while the color is still wet deepen the tone beneath the arch of the eyebrows, the cheeks, the extremity of the chin, and the parts to be shaded, taking care meanwhile to leave out the bright lights, or those reflected, which should remain of the first tint, in order that the shadows may give an appearance of roundness. Take next a small dabber with a flat top, and holding it perpendicularly, dabble lightly before the color has time to dry.

Do the hair after the flesh tints have been laid on, toning the locks more or less. Here, however, no more dabber; on the contrary, the strokes of the brush must appear and mark the hair.

Pass on to the drapery and wash in broadly the principal shadows with a still bigger brush. It will be effective to preserve the white of the porcelain or china for the lights of the draperies. In the first painting spirits of lavender are used so that the color may dry less quickly. Do not be afraid to paint the drapery with strong strokes of the brush. Above all, let there be no harsh or dry marks: in painting there are no marks, but shadows and lights.

Before retouching, the painting must be allowed to dry, and the medium to evaporate, and you must not work again on it unless, lightly placing the tip of your finger on the painting, you feel scarcely any dampness left; some, however, must remain, for the color would easily be removed by retouching if it were in a pulverized state. The desiccation can be hastened by heating, either at a lamp of spirits of wine, or in an

oven ; but you must wait until the piece is quite cold again before resuming your work.

The first painting must be treated with great care and kept very clean. While it is drying, it should be placed out of the reach of dust and damp ; if it be a plaque, place it in a flat box with a proper lid to it.

When you retouch your painting, before the first firing, model by retouching with flat tints, which must be done very lightly, so as not to remove what is underneath ; work almost dry, that is, without much soaking the brush in the spirits of turpentine. If the color does not spread easily, the brush is wetted with the least possible quantity of oil of turpentine, a drop of which has been poured on the palette. Spirits of lavender are of no use at this second stage.

To finish the monochrome completely, it is necessary to stipple the shadows, using very little rectified spirits of turpentine. If the beginner will master thoroughly the shadows of the original, he will not find it more difficult to paint in monochrome than to reproduce a drawing in black chalk or charcoal ; the brush will take the place of the stump or chalk ; the only difficulty that can arise being in the use of the mediums and in the lack of time for allowing the painting to dry. When the work is finished it is submitted to the firing. The parts which lack vigor are retouched.

In general few raised lights or reliefs are employed. Yet, in accessories, they heighten advantageously the brilliancy of the painting. The paint for raised lights is taken from the palette in a particular way : the brush must lift up a lump of color at the point, that it may be laid on the easier. Raised lights are placed on small flowers, on jewelry, pearl necklaces, etc. A light in the eye is often marked with permanent white, but it should be used in great moderation and be only put on at the second firing.

Photographs from casts, medals, bas-reliefs afford excellent models for copying in monochrome painting. Copies of photographs on oval plaques are done with red brown, heightened with bitumen. Raphael's female figures on plaques for sconces are copied in light gray, retouched with brown gray, on a ground of very light carmine No. 1.

PAINTING A HEAD.

The drawing having been traced with chalk, proceed to sketch it in, which should always be done in the same color as the object. For the flesh take some flesh No. 1 at the tip of your brush, and indicate very lightly the outline of the eyes, the nostrils, the corners of the mouth, and the ears ; but take care not to make a line all round the face, as the firing would produce a very bad effect. Paint likewise the face, the neck, and inside the fingers, but do not paint on the side of the light, which must detach itself by the local tint only.

With the ivory knife mix one third flesh No. 1 with two thirds ivory yellow ; this forms the flesh color for the local tint. Prepare also a little yellow brown for the reflected lights. These two tints are to be applied almost simultaneously, one next to the other. Commence always from the top of the head, and only when the sketched outline is dry, otherwise the local tint will remove it. This tint must be laid on very thin ; apply it quickly with precision and without deviation of the brush—that is, without discontinuation of tint ; look at the china sideways, and if the color is deficient in any place remedy that at once. Finally, the tints are made even by dabbling, and the flesh color is blended with the yellow brown by means of a very small fitch brush.

For faces high in color, yellow brown should be used with the reds and some violet of iron.

While the first tint is still wet, and before dabbling, the flesh color should be strengthened with some flesh No. 1 beneath the arch of the eyebrows, the cheeks, and the lower part of the chin.

Cast shadows are commenced with yellow brown and retouched with brown 108. Strong shadows are made of

violet of iron, and the edges of blue green and light gray.

Paint the lips with flesh No. 1, retouch with No. 2, but, above all, let there be no outline either to the upper or to the lower lip ; nothing but a soft, flat, pale tint, somewhat strengthened for the shadow.

Blue eyes are made with sky blue and a minimum of blue green retouched with blue gray. Brown eyes, with yellow brown retouched with sepia or bitumen.

The ground is made with ivory yellow (for the lights), bitumen, gray, and a little violet of iron. Trunks of trees are begun with yellow gray, greenish gray, and bitumen.

The palette, set complete for figure subjects, includes the following colors : Chinese white, sky blue, light sky blue, dark blue, deep ultramarine, Victoria blue, blue No. 29 (special for porcelain, scales on earthenware), brown No. 3, bitumen, brown No. 4 or 17, yellow brown, deep red brown, sepia, light carmine A, carmine No. 2, deep carmine No. 3, light gray No. 1, gray No. 2, neutral gray, russet or warm gray, silver yellow, permanent yellow, ivory yellow (47 of Sèvres), yellow for mixing (41 of Sèvres), crimson lake, raven black, iridium black, yellow ochre, purple No. 2, crimson purple, deep purple, capucine red, flesh No. 1, flesh No. 2, deep flesh, orange red, grass green No. 5, brown green No. 6, dark green No. 7, deep blue green, deep chrome green, apple green, sap green, violet of iron, light violet of gold.

Among the heads for plaques, given in back numbers of THE ART AMATEUR, are : "The Fair Yseult," September, 1880, and a charmingly composed picture of a lovely fair-haired boy in mediæval costume (double page), November, 1880.

We have published among other full-figure designs :

The Troubadour, March, 1880.
Greek Girl Playing Solitaire, April, 1880.
Piping Boy and Girl Fishing, May, 1880.
Maiden and Youth on a River Bank, June, 1880.

Bernard Palissy, September, 1880 (double tile).
Girl in an Apple Tree, December, 1880.

Greek Girl, December, 1880.
Noble Lady in 16th Century Costume, January, 1881.
Nobleman in 16th Century Costume, January, 1881.
Mother and Babe (mediæval costume), April, 1881.

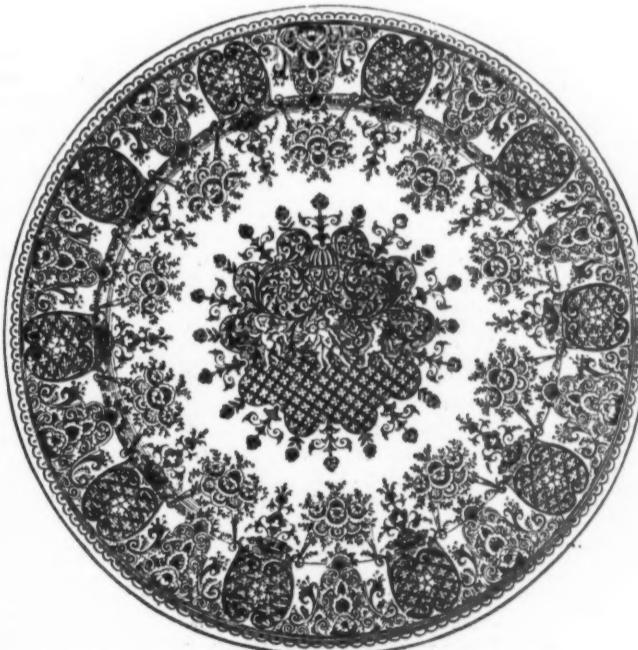


ROUEN PLATE DECORATED IN YELLOW ON A VIOLET GROUND.
IN THE COLLECTION OF MAILLET DU BOULLAY.

The pupil, raven black. The sparkle is left white, or is laid on with a dab of permanent white.

Fair hair is begun with ivory yellow. The shadows are made with yellow brown and brown 108 graduated, and they terminate with gray and bitumen.

Colored draperies are begun like the draperies in monochrome : a flat general tint touched up again at once with the same tint to give strength to the shadows. There is nothing prettier than pink drapery shaded with blue, and yellow shaded with pink or capucine red.



ROUEN PLATE DECORATED IN BLUE ON A YELLOW GROUND.
IN THE COLLECTION OF GASTON LE BRETON.

White drapery is begun with an extremely light gray mixed with green. Whites are reserved—that is, the greatest possible part of the china is left bare without paint, to form the lights.

The beginner will do well, if he paints a subject with several figures in it, to ascertain which colors throw back and which bring forward. In the foreground, light colors ; white, pink, light blue, lilac. In the middle ground, blue, green, purple, and red. For the background, dark blue, brown, and dark green.

SOME of the pieces of the late replica of the Haviland White House dinner service at Messrs. Davis Collamore & Co.'s are decidedly superior to the original set now in Washington. This is especially true of the "Green Turtle" and "Clam Bake" soup plates, the "Red Snapper" fish plate, the "Studio" fruit plate, and the superb "Wild Turkey" dinner platter, all of which are gems of pictorial decorative china painting, and apparently are free from flaws of any kind. It is a good idea to break up the service into sets for courses, for it puts it within the means of many persons to buy a few pieces, who could not afford to pay the price for an entire service. As we pointed out in the extended illustrated review of Mr. Theodore Davis' work last December, we are given little more than a series of exquisite pictures on china, which, while they may be used for the table, are better fitted for display on the sideboard.

THE artistic products of the English ceramic factories have probably never been so numerous and varied as they are to-day. Among the most recent examples at Messrs. Davis Collamore & Co.'s we notice some admirable specimens of crown derby of the Persian metallic order ; the color, which is quite low in tone, having much of the soft delicate effect of old Satsuma decoration. From the factory of Moore Brothers is a large handsome vase of gold-bronze aventurine, with raised decoration of storks and grasses in Japanese style ; and from the factory of Pinderborne & Co. is a large pilgrim vase with garlands of admirably modelled flowers in high relief—dogwood on one side and white and damask roses on the other.

AMONG many good examples of China painting at Edward Boote's show-rooms received from the Minton factory is the pair of double tiles decorated from designs by Mr. W. P. Jervis (of Stoke-upon-Trent), which, through the latter's kindness, we published in our issue of January, 1880. At the same rooms we noticed a capital Copeland plaque—a female head in Burne-Jones style—decorated by Eastley, and some clever landscape tiles of French and English scenes. More important, however, than these trifles for amateurs are some excellent fireplace tile facings from Mr. Boote's own factory in Staffordshire, which are modestly displayed here environed by a French "Limoges" facing, American "Low's Art tiles," and the products of divers English rival potteries—all of which are exhibited with a naive impartiality which speaks volumes for Mr. Boote's calm confidence in the excellence of his own wares.

The MUSICAL



APOAGEUR

HOW TO BUILD A CHOIR.



THE articles in this department dealing with the matter of church music have strongly advocated the use of a chorus choir. The communication, to introduce which these few words are written, proves incontestably the thorough feasibility of organizing and drilling such a choir, even under the most disadvantageous circumstances. More unpromising material than that provided for my correspondent could hardly be found; and it would be difficult to imagine any trainer beginning his work worse hampered than was he with the prejudiced ill feeling of the whole choir against him. His communication will be of deep interest to all who desire to see our church music rescued from the hands of the operatic quartettes and sentimental soloists who now almost monopolize it; and it cannot fail to interest all who are desirous of the proper progress of music.

As a last word in these introductory remarks, it may be well to forestall a possible misapprehension by stating that the members of the choir here considered are almost entirely from the lower classes of society; and that they are consequently decidedly below rather than above the average of intelligence on any such aesthetic subject as music. This being said, my correspondent shall now speak for himself.

C. F.

NEW YORK, April 3, 1881.

MY DEAR FLORIO: I feel that I would like to wait about a year longer before complying with your request, but as I give you credit for not asking for anything which you do not want for a year, I will give you, as well as I can, a short sketch of my work with my choir.

I took charge of it three years ago this spring, and found that I was doomed to much up-hill work if I was going to produce anything satisfactory to my taste. The choir was entirely composed of volunteers. There were five sopranos, one alto, two tenors and three basses, who had been singing together for about a year under the direction of a young man of no experience as an organist, and of no musical training worth mentioning.

My advent being looked upon by many of the choir as the result of personal rivalry with their leader, I found myself at my first rehearsal with three sopranos, one alto, one tenor, and one bass. Not one of these could read a note, and their taste had been cultivated (?) up to the pitch of enjoying "What shall the harvest be?" (Moody and Sankey). Even in music of that calibre it was next to impossible to get the singers out of the fearful habit of disregarding the composer's wishes, and improvising the alto, tenor, and bass as the spirit moved each one. Furthermore, none could be induced to come to any but the evening service.

The problem to be solved may therefore be stated thus: To attain the best possible results in leading congregational singing, with volunteers who were entirely ignorant of the rudiments of music, whose taste was not only uncultivated but misdirected, who were disaffected from the start, who disliked the drudgery of rehearsals,* and who would not or could not come to more than one service on Sunday; and all this with an appropriation so small that it would not pay for the sheet music alone in some of our uptown churches.

The first thing to be done was to bring in some more material. This was done gradually by selecting some of the best voices in the Sunday-school. It had to be done very carefully, however, because the ladies of the

choir were altogether too high-toned to stand alongside of girls in short dresses. It was nearly eighteen months before I succeeded in adding a sufficient number to the very small nucleus of male voices left me after the change of leaders, to balance the parts.

By the end of the first six months I had a chorus of twelve, and they "turned out" to rehearsals fairly well. As a special inducement to attend, I commenced giving them a half hour of instruction in sight singing at the beginning of each rehearsal. This was a failure, most of them preferring to come after the uninteresting drill, and being satisfied if they learned a new and pretty tune in a couple of weeks. The technical work had to be for the time abandoned.

The only opportunity for the use of anthems or set pieces being during the taking of the collection, it was necessary to find short and easy compositions of this kind, which should also be melodic enough to tickle the untrained fancy. During this year we used several sentences, etc., by Lowell Mason, and others taken from the "Carmina Sacra." I name the best of these, or rather those that were the favorites and helped to interest the singers and lead them a step higher in taste: "Song of Praise in the Night," p. 292; "Thanksgiving Anthem," p. 296; "The Lord is in His Holy Temple," p. 305; "The Earth is the Lord's," p. 253; "But in the Last Days," p. 273. After considerable perseverance "How holy is this Place," p. 270, had to be given up as too difficult, the parts not running together.

Early in 1879 the interest had grown, and all those who joined the choir after that time were induced to promise to attend the morning service if possible. The good example was pretty generally followed, and nearly all those who were not detained by household duties in the morning came to church twice. This made more new music necessary, and increased the interest in rehearsals. The altos, tenors, and basses were learning to carry their parts more independently of the soprano, and if the parts were not too complicated and the melody in each was reasonably apparent, the result was quite good. We used in the first half of this year among other things, "Blessed be the Name of the Lord," by T. F. Seward, from the "Sacred Lute"; a "Bonum Est" in B flat, by L. O. Emerson; "He shall feed His Flock," from the "Sacred Lute," p. 260, and "Come unto Him," from the same, p. 261.

During the summer of this year a considerable enthusiasm was aroused by a means outside of the regular line. The annual Sabbath-school picnic was to take place. The choir was going as a unit, and was requested to prepare some secular choruses to enliven the trip. The music being entirely in my hands, I selected such players as could bring instruments which would make a good accompaniment for voices, and had all the pieces we were to use specially scored for the brass band. The novelty and the "surprise" (excuse the word) accomplished the desired effect, and the following songs and choruses were performed moderately well, but to the perfect satisfaction of singers and audience: "Slumber Sweetly," by E. P. Parker; "The Rivulets," by Chase; "My Pretty Red Rose," and two or three other of the popular songs with chorus of that season.

The organ used to accompany the choir was a very old Mason & Hamlin reed organ, and it became necessary to have a new one, but the church was unable to afford it. The choir agreed to give a concert. Of course much work was necessary. The programme was almost entirely sacred, and the accompaniments were played alternately on the old organ, and a new one kindly lent by Mason & Hamlin. The affair was a signal success, for the audience voted that the new instrument must not be returned to the ware rooms, and subscribed on the spot nearly the whole amount necessary for its purchase.

Now I commenced giving them good modern church music, in small doses and by gradual approach. Before the end of the year we had learned a "Jubilate" in A, by Bridgewater, a more pretentious and effective

"Jubilate," by A. W. Berg, and some other anthems of less difficulty. This year the choir (now numbering twenty-two) led the music at the Christmas celebration, the accompaniments being organ, piano, and chimes.

At the beginning of 1880 a prize was offered to every member of the choir who should not be absent during the year from more than eight services—the equivalent of four Sundays—which is the usual vacation granted to paid choirs. Six of the members earned this reward.

A taste for work seemed by this time to have been formed, and in April, 1880, another concert was given, one half of the proceeds being given to the church, the other half devoted to the purchase of music and a music closet (our library beginning to assume respectable proportions). Let me say here in parenthesis that hitherto the finances had not admitted of the purchase of more than one copy of any book or of any anthem in sheet form. Copies of the "parts" were made, until the hectograph made it possible to give each one a full vocal score without too much labor.

At this concert the most difficult things were "May Day," the well known glee by Müller, arranged for mixed voices by V. Novello, and "The Bells of St. Michael's Tower," written especially for the choir by yourself. You know whether this latter is very easy music.* In the fall another concert was given entirely for the benefit of the church.

During this year an exact record was kept of the number of rehearsals and the work accomplished at each. The summary is as follows:

Total Rehearsals for the year 1880.....	40
Number of New Hymns and Sunday-school Tunes learned.....	28
" " Sat pieces.....	9
" " Christmas carols.....	5
" Secular choruses.....	8
" Jubilee Songs (for a Special Service).....	5
Total.....	55

The quality of the music this year was far above that of any preceding time, as will appear from the following list: Among the hymn and Sunday-school tunes were, "Hark, hark, my Soul," (Dykes); "O Paradise," (Barnby); "Art Thou Wear?" (Monk); "Lead, Kindly Light," (Dykes); "Let Jesus Christ be Praised," (Barnby). Among the Christmas carols, "Once Again, O Blessed Time," (Dykes); "Child Jesus," (Gade); and "We march to Victory," (Barnby). Among the anthems, "Gloria in Excelsis" (Tours). Since the first of January this year we have learned an average of two new church or Sunday-school tunes at each rehearsal, and an average of one new anthem at each two rehearsals. The last anthem learned is "The Lord is Loving," by Garrett.

Toward the close of last year I received a written request signed by every member of the choir that I would devote a short time at each rehearsal to instruction in the rudiments of music. I leave that to speak for itself after what I have said about my failure to interest the choir in the same thing two years before. They will learn to read very readily, for the weekly practice they have had has taught them to guide themselves very considerably by the notes they see, and it will not require very much drill to make them fair readers of church music, even if not the plainest.

The effect of the improved performance of the choir upon the singing of the congregation is marked. They sing in better time and tune, with more spirit, and have learned a large number of new tunes, thus lessening the monotony inseparable from the constant repetition of a limited number of tunes.

The effect on the Sunday school singing is still more apparent, the taste for a higher class of music having been born and fostered, so that the favorite tunes in the Sunday-school now are those beautiful compositions of Dykes, Barnby, Smart, Sullivan, Calkins, and others, which are becoming more and more popular as they are becoming better known.

* Justice compels me to state that "The Bells of St. Michael's Tower" was a somewhat unjustly difficult work. The truth is, I got excited over the composition and went ahead regardless of the possibilities. Its very awkwardness, however, makes the fine performance it received at the hands of the choir all the more creditable to both leader and singers.

C. F.

* One rehearsal per week was all that it was possible to have.

I believe that my experience shows conclusively:

1. That no church need be without a good chorus choir and good congregational singing.

2. That even under unfavorable circumstances three years is enough time in which to attain this end.

3. That, however low the popular taste in the church may be, it can be raised by judicious, gradual, but persistent striving for the higher and better class of music.

4. That with patience and energy it can be done even at a very small outlay.

I want to add that in the partial lists given above, I have taken only specimens. Each list might have been considerably lengthened without naming anything of less merit. For instance, in the list following the summary of what was accomplished in 1880, anthems by Goss and Barnby and Kent might have been added as well as such tunes and carols as "Welcome Happy Morning," (Calkins); "Onward, Christian Soldier," (Sullivan); "Rejoice, Believers," (Barnby); and "Hosanna we sing," (Dykes).

A. T. S.

wild sheep has been admirably cut upon the block by Mr. R. A. Müller. Mr. Blum's illustrations of the poem "Calpurnia" are executed in the most mannered style of the Scribner impressionist school of engraving. How can one approve such modelling of arms as seen in each of these four woodcuts, or be satisfied with such violent foreshortening as that of "the heavy-eyed Augur" in the first of them? "In and Out of London with Dickens" is continued; some of the illustrations are particularly good. A portrait of Carlyle, cut by Cole, is printed on plate paper as a frontispiece. Technically, it is a charming example of artistic wood-engraving, but as a portrait for a magazine illustration, it is, to our mind, far from satisfactory. As in his Holmes and Bryant portraits, Mr. Cole gives us a ghost instead of an object of flesh and blood—a shadowy face fading away as it nears a uniformly darkened surface, with hardly an indication of form, but presumably intended for the neck and shoulders of the man.

THE AMERICAN ART REVIEW FOR APRIL has a clever little etching by C. F. Kimball, called "Old Houses at Stroudwater." While not particularly interesting, it is artistic in quality and agreeably simple in execution. The other etching of the number is a luminous plate by Unger, after Munkacsy's "Preparing for School." Other illustrations are an old-fashioned steel engraving of "A Sibyl," by A. W. Casilear, from a painting by Mr. D. Huntington, a carefully-executed woodcut by Kruell, from a portrait by Mr. Huntington of the latter's father, and a similarly good piece of engraving by Closson of Munkacsy.

"THE FIRST OF MAY." A new poem, illustrated luxuriously in photo-gravure, with a series of fifty-two designs, exclusive of five additional, consisting of titles, dedication, etc., all from original drawings by Walter Crane, is announced as ready for publication by Mr. J. W. Bouton, in connection with Messrs. Henry Sotheran & Co., the London publishers.

New Publications.

THE GREAT MUSICIANS. Edited by Francis Hueffer. New York: Scribner & Welford. We have received three of these volumes: Wagner, by the editor; Schubert, by H. F. Frost; Rossini, by H. Sutherland Edwards. These are well written, very complete as biographies, and the appendix to each, which gives the titles and dates of all the works of the composer under consideration, makes the books invaluable as works of reference. The style in which they are written is clear and interesting; and in their somewhat original bindings, with a pattern of butterflies and conventionalized flowers stamped in gilt, they are a fit ornament for the study table of any music lover.

"SKETCHING FROM NATURE IN WATER-COLORS," by Aaron Penley, is one of those excellent practical art books which are a specialty with the publishers, Messrs. Cassell, Petter, Galpin & Co. At the present season, the large, handsome volume before us will have peculiar charms for the many of our readers who are looking forward with pleasure to rambles this summer by the seashore or through glade and woodland, sketch-book in hand. Mr. Penley's manual guides the sketcher in the use of his colors, points out the importance of good and truthful drawing, presenting to the pupil, so far as can be done without personal instruction, the means and manner of the manipulation. The book is chiefly made up of colored plates, admirably printed by chromo-lithography. The treatment of two of the illustrations is given in different stages of progression, but, as the author says in his introduction, "it is not intended that the work should be of such an elementary character as to assume that those who study from it are entirely ignorant of water-color drawing. It rather supposes previous practice and tuition; and, under this impression, it introduces the amateur subjects likely to lead him on to a more clear and definite comprehension as to how they are begun, continued, and brought to completion."

"THE BOKE OF SAINT ALBANS," by Dame Julian Berners, has been daintily reproduced in fac-simile of the very rare original work, uniform in size and style with "Treatise on Fysshinge with an Angle," by the same writer, noticed in our columns a few months ago. It is printed on hand-made paper, demy quarto, with large margins, and is bound in vellum. A very small edition has been published. Mr. J. W. Bouton has just received a few copies for American subscribers.

THE MAGAZINE OF ART FOR APRIL is fully up to the standard of excellence of this beautiful publication. The frontispiece is a bold woodcut, after M. Karl Ooms' painting, "The Forbidden Book." An article on The Dulwich gallery is followed by the second part of an interesting article on wood-carving, and is illustrated with three striking illustrations. Léon Bonnat, of whom there is an excellent portrait, is the "living artist" of the month. Two of his pictures are given: "St. Vincent de Paul Taking the Place of a Convict," which we consider the best engraving in the number, and "Ribera at Home," the original of which happens to be at present in Knoedler's gallery. Other illustrated articles are, "Symbolism in Art," "A Roman Majolica Manufactory," "Architectural Sculpture," "The Ideal in Ancient Painting," and "The Royal Scotch Academy Exhibition."

THE PORTFOLIO for April contains a bold etching by Heywood Hardy of the head of an African elephant; one of the Town Hall of Manchester, by T. Riley, and a capital reproduction by the Amand-Durand process of Lukas van Leyden's "Abram Kneeling before the Angels," J. W. Bouton.

SCRIBNER'S MONTHLY FOR MAY has among its best illustrations those accompanying an article on "The Wild Sheep of the Sierra." Those by J. C. Beard are specially to be commended for the beauty of their drawing, which has been carefully preserved by the engravers; the head of a Rocky Mountain

sheep has been admirably cut upon the block by Mr. R. A. Müller. Mr. Blum's illustrations of the poem "Calpurnia" are executed in the most mannered style of the Scribner impressionist school of engraving. How can one approve such modelling of arms as seen in each of these four woodcuts, or be satisfied with such violent foreshortening as that of "the heavy-eyed Augur" in the first of them? "In and Out of London with Dickens" is continued; some of the illustrations are particularly good. A portrait of Carlyle, cut by Cole, is printed on plate paper as a frontispiece. Technically, it is a charming example of artistic wood-engraving, but as a portrait for a magazine illustration, it is, to our mind, far from satisfactory. As in his Holmes and Bryant portraits, Mr. Cole gives us a ghost instead of an object of flesh and blood—a shadowy face fading away as it nears a uniformly darkened surface, with hardly an indication of form, but presumably intended for the neck and shoulders of the man.

the number of the design in the exhibition, but it was designated by the letter H and the motto "Sans détour."

Will you, if it is not asking too great a favor, give me your advice, for which I shall be sincerely obliged?

Very truly,

RACHEL E. HENDERSON.

135 Sheffield Street, Allegheny, Pa.

ANSWER.—We presume Mr. Moore is overwhelmed with business, but, if you have not yet heard from him, we suggest that you send him a postal card every two or three days, and he will, no doubt, soon respond. See, for your encouragement, St. Luke, xviii. 2-5.

ART INSTRUCTION IN NEW YORK.

Editor of The Art Amateur:

SIR: Where would a stranger in New York obtain the best instruction in drawing and water colors—from still life and nature—during a portion of the fall and winter months, supposing one desired training in the principles and best methods of such work? Something which should be genuine and thorough as far as it goes, even if the student were only able to take a short elementary course. (2) Is there a school of wood carving and modeling in the city accessible to strangers, and if so how shall I find out something about it? (3) Can you give me the address of the Philadelphia firm who make the ingrain rugs mentioned in the April number of THE ART AMATEUR?

M. W. N., Grand Rapids, Mich.

ANSWER.—(1) The Art Students' League offers many advantages to one desiring such instruction as you name. Address the Secretary, 108 Fifth avenue. Inquiries for terms and conditions at the schools of the National Academy of Design and the Cooper Institute might also be sent to their respective secretaries. We must tell you, though, that "a short elementary course" amounts to very little, as it is impossible for a novice to acquire in a short time what it takes even a skilful artist a very long time to learn. The shortest course should include every day for six months, and even after that the pupil would not know a great deal. (2) We know of no place in New York where wood-carving is well taught. Modeling is taught at the schools already named. (3) For the rugs mentioned, address J. & J. Dobson, New York.

PAINTING UPON SATIN.

Editor of The Art Amateur:

SIR: I wish to paint a design of some figures upon satin. Will you please give me directions for making the flesh tints (light and dark), and the shadows for the same?

SUBSCRIBER, Marietta, O.

ANSWER.—You will find the information in the November number, page 118, in the water-color columns of the table there given. To use the colors on satin you will have to mix them with Chinese white.

THE PERMANENCE OF SOME COLORS.

Editor of The Art Amateur:

SIR: Can you tell me (1) whether the color made by Winsor & Newton, called "Orient yellow," is permanent or not? (2) Is Schönfeld's "Vert Emeraude?"

M. W., Providence, R. I.

ANSWER.—(1) We believe that it is permanent. (2) We have heard of no complaints concerning it. The oil colors most subject to change are the lakes.

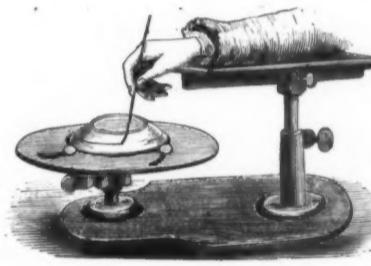
ABOUT OUR MARCH PLAQUE DESIGN.

Editor of The Art Amateur:

SIR: I wish to paint the design in the March number of THE ART AMATEUR (goldfinch, butterfly, and rose), on a porcelain plaque, but I find the directions given insufficient to enable me to do so. The plea for simple designs has been responded to, and now I venture to ask for very plain directions for painting them for those who cannot conveniently take lessons, or those who live in the country and cannot obtain competent teachers, and are obliged to learn what they can from books on the subject. I wish to ask several questions concerning the plaque in question: 1. Should the light ivory yellow be laid on with a brush first, and fired; then the blue—the blue tint growing fainter as it approaches the yellow at the bottom? 2. For the first painting of the rose, "light sky-blue, with yellow for mixing," does that mean light sky-blue with a little yellow mixed with it? and which yellow? The white of the china is not the proper shade, I suppose; is it? 3. With what shall I outline or sketch the design? Should the outline be visible after firing? 4. Should the heavy lines in the stems be put in with a pen before the gray and brown is put on? 5. Directions for painting the leaves and stems: "Deep chrome green, with yellow for mixing." Does that mean the deep chrome green with yellow (and which yellow?) mixed with it? Where shall I find the simplest and best directions for painting over the glaze on porcelain?

M. O. G., Chicago.

ANSWER.—We are always pleased to give additional directions for executing the designs we furnish our readers; but, of course, it would take too much space to repeat in each number the first principles of china-painting. Appreciating the fact, however, that every month brings us many new readers who have not seen the general directions given in previous issues of the magazine, we begin in the present number a new series of instructions for beginners, which will include every branch of china-painting. And now as to your queries: (1) Lay in the "sky-blue" with a brush—round or flat—putting the color deeper on the top and gradually vanishing into the white of the china. Stipple it with a "poutois." Do the same with the "ivory yellow" on the opposite side. (2) The yellows generally "eat" the other colors, and "yellow for mixing" (*jaune à meler*) is the name of a special



left, at any height or angle, according to one of two shafts used; the shorter shaft allowing 10, the longer 16 inches of direct height. The rest is moved forward and back, or at an angle, by setting the thumb-screw in either of the two holes on the left side of the head of the shaft, raised up and down and held in position by setting the thumb-screw in the head of the pedestal. The decorator, after putting both article and hand-rest in proper position, can revolve the disc with perfect ease, with thumb and fingers placed upon the milled worm on the hub of the disk. In a few trials one can learn readily to handle the brush, band, and rim accurately, from the finest to the widest line, according to width of brush used. The price of the wheel complete is \$12.

THE LATE PRANG COMPETITION—MORE COMPLAINTS.

Editor of The Art Amateur:

SIR: I learn from an artist who had two sketches upon exhibition at the Kurtz gallery during the Prang Christmas-card competition, that the owners can get back their sketches only by applying in person or by sending a written order to a friend in this city who must *present* it and receive the sketch. I also learn from other artists who live at a distance that Mr. Moore does not even show them the courtesy of a reply to their several letters to him. One artist tells me she has written him three letters.

T. B. FOWLER, New York.

Editor of The Art Amateur:

SIR: Your article in the last number of THE AMATEUR, showing an evident interest in the cause of contributors to the recent Christmas card competition, must be my excuse for troubling you with my affairs. Not having seen the exhibition, I did not question the justice of the awards, but at its close, from a natural desire to have my own again, I wrote to Mr. R. E. Moore requesting him to return my design, or, if necessary, to notify me of any charges due thereon. I have had no response, and your remarks lead me to suppose that the delay may be intentional. I do not even know

THE ART AMATEUR.

yellow which may be used without danger in this respect. As to the rose, the white of the china gives the light of the flower; the mixture of "ivory yellow" and "sky blue" is only for the half tints and the modelling of the shading. (3) With any dark color—brown bitumen, or even raven black or ivory black—it is best for a beginner to retain the outlines. (4) No; do the outlining last. (5) "Yellow for mixing" and deep chrome green give all the different gradations of green for the first firing. Use them in the proportions required for the proper effect; afterwards you will have to strengthen the shading for the second firing according to the directions given. (6) All the published directions for porcelain painting for amateurs are for painting over the glaze. Only professionals in large factories paint porcelain underglaze. We do not know any place where amateurs could get work of this kind fired, the expense and trouble being too great. In Professor Piton's "China Painting in America" you will find fully described the processes on faience and porcelain overglaze—being almost the same—as well as the faience underglaze.

DECORATION FOR A VASE.

Editor of The Art Amateur:

SIR: Will you please inform me what decoration will be most suitable for an ivory-ware vase, twelve inches high, of which I send the outline that you may judge of the shape.

M. H. W., Lewisburg, Pa.

ANSWER.—We will try, in our next issue, to furnish you with designs. "Rouge Capucine" for the ground, with white classical figures in black outline and shaded with gray, would be suitable decoration.

AMERICAN COINS.

Editor of The Art Amateur:

SIR: I noticed in THE ART AMATEUR an article on the values of American coins. Can you give the address of dealer? I have some of the coins mentioned; also what I take to be a very rare American copper coin—date 1783. It has the inscription "Nova Constellatio" on one side. It is in a perfect state of preservation. I will give better description if you like.

L. A. KIEFER, a Oddfellows' Building, Indianapolis.

Some of our readers may perhaps be able to give our correspondent the information he seeks.—ED. A. A.

THE PALE LINE IN ETCHING.

Editor of The Art Amateur:

SIR: It has been asserted by a contemporary of yours, in answer to a question by a young student, that "a pale line is a false line; only absolutely black lines are true."

Such a notion has prevailed in certain art circles for a long time, and many have accepted the idea expressed as a truism, without question or examination.

If the above assertion be correct, then it must be admitted that there are very few truly good etchings. If it is so, that "a pale line is a false line," Mr. P. G. Hamerton has made a great mistake in his Etcher's Handbook, where he speaks repeatedly of the pale lines. Does he simply mean fine scratches? Certainly not, as may be readily gathered from his frequent mention of tonality. Mr. Hamerton acknowledges that etching does not triumph where the subtle effects of tone are required, and that for this reason it is not so well adapted to represent distance as some other method; but at the same time, in one of his own plates we

find by pale lines that he expresses all that could be desired in this respect.

The best etchers have always made use of pale lines as well as fine ones for the purpose of tone, and some have even sought other ways to secure this desirable end than by very light biting. To represent distance by tone as well as by fineness and delicacy of touch is a great desideratum, which ought to be acknowledged and sought after by all lovers of etching. A gray line in a copper-plate print is no more a *false line*, necessarily, than the same would be in a pencil drawing.

There may be few of the readers of THE ART AMATEUR who have the opportunity of examining many of the finest etchings of Lalanne, Lalauze, Claude, Haden, and others, where they would find that very much of the beauty depends on the faint line; but they can study the premium etching by Volkmar, given by your magazine, or they can examine "The Trio," which appeared in the January number of The Magazine of Art, and they will discover the power of tonality, and understand that the pale lines, produced by a very small quantity of ink in the finer scratches of the plate, are just as important to the proper effect as the bold, black masses of color.

BENJAMIN HARTLEY, Fort Scott, Kansas.

TO REMOVE BLEMISHES FROM A PAINTED CANVAS.

Editor of The Art Amateur:

SIR: Will you inform me if there is any remedy for the marks that appear upon canvas sometimes after being painted upon? These marks come out in the form of straight lines or curves and remain visible, of a darker color than the surrounding colors. I have just finished a picture with a delicate lilac evening sky, and just where the rose tints fade into the violaceous gray two bars or strokes have shown themselves across the canvas. A friend surmises that it is the oil in the paint which has gone into some hidden cracks in the substrate. Please inform me if the trouble can be cured.

E. L., New Orleans.

ANSWER.—The safest way would be to give the painting to a professional "restorer." If you care to risk treating it yourself put a thin sheet of glass or of metal carefully over the picture and press it with a warm flat-iron. After some trials, if the surface of paint is thick enough, the cracks will disappear; if the paint surface is thin, it will be impossible to remove the blemish.

THE RELATIONS OF COLORS.

Editor of The Art Amateur:

SIR: Would it be improper for me as a subscriber, to request you to publish in THE ART AMATEUR some articles on coloring, such as the laws of harmony and contrast, difference between harmony and monotony, the proper and improper deviations from nature to produce certain effects, etc.? If you would, I think they would be instructive and interesting to other subscribers beside myself. E. E. E. PATTEE, Independence, Kansas.

ANSWER.—Some articles on this subject have already appeared in our columns; others are in preparation for our next volume.

SUPPLEMENT DESIGNS.

PLATE XCVI. is a group of designs for embroidery: "Dahlia," "Clematis," "Maiden-hair," "Pinks and Grass."

PLATE XCVII. is a design for a plaque: "In the

Greenwood." After tracing the drawing make a plain border of ultramarine just below the foot of the figure. Make the background "gris-tendre No. 1," the trunks of the trees very light brown, No. 108; the leaves apple-green; the flowers, the white of the plate shaded with light gray. This is for the first firing. The marked outline of the figure will now have been lost, but the white space left on the plaque will show distinctly where it should be. Put in the flesh tints in "saumon," the hair in ochre, mixed with a little gray; the dress in "yellow for mixing," very light, and shaded with gray; the mantle turquoise-green, edged with brown-yellow; the belt and clasp all brown-yellow, or the belt turquoise-green, and only the clasp brown-yellow. The fillet in the hair keep white; also the necklace, which latter should be shaded, however, with light gray. The shoe should be brown No. 108. The flowers may now be colored with carmine No. 2.

PLATE XC VIII. is a design for a plaque: "Egyptian Harper." Make the grounding color carmine; flesh tint carmine and ivory-yellow, and a little bit of neutral gray; hair dark raven-black, blue and gray; ornamentation of the hair gold, silver-yellow and yellow-ochre in the shading; dress light rose (rose Pompadour) or carmine A, spots in green; petticoat, turquoise-green, light; harp gold and bright colors, as pure blue and red, in the decoration; arm-ring gold. The plants should be scratched out with a knife, the leaves green, flat-tint, and the flowers pink or white, with light-brown stems; floor gray—neutral gray; roses blue or red (carmine-red and brown-red).

PLATE XCIX. is a group of designs for wood-carving, suitable also for general decorative purposes.

DECORATIVE ART IN NEW JERSEY.

THE Woman's Exchange and Art Society, just organized in Newark, N. J., on Easter Monday opened its rooms for business under decidedly favorable auspices. The President is Mrs. Thomas T. Kinney, wife of the editor of The Newark Daily Advertiser, and the other offices are filled by ladies of social position in the chief cities of the State. For a first exhibition the display of work was highly creditable. There were over a hundred articles, including pictures in oil, painted screens, china paintings, and decorative needlework of various kinds. The attendance was large, and the interest was so great that most of the articles exhibited were sold at sight. New Jersey, with its Trenton potteries and Paterson silk factories, ought to take an active part in the general movement for the promotion of the industrial arts in the country, and we think it is a hopeful sign that such representatives of the culture and wealth of the State as those identified with the Woman's Exchange and Art Society of Newark have taken the initiative in the matter. Their refining influence, if properly directed, can hardly fail to be felt in the production of artistic pottery in Trenton, which, we fear, is now to be sought there almost in vain. It is rather surprising to learn that already two kilns for firing decorated pottery of amateurs have been established in Newark. We do not see why this youthful society, which we know has among its members several excellent china painters, should not do for the pottery interests of New Jersey as much good, at least, as the ladies of Cincinnati have done for the corresponding interests of the State of Ohio.

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THE ART AMATEUR FOR 1880-1

Index to Volumes III. and IV. which is published herewith.
may be judged of from the present number, and from the



ORIGINAL DESIGN
FOR A
FIREPLACE TILE FACING.

DRAWN BY CAMILLE PITON.

Directions for painting this beautiful set of eighteen six-inch tiles will appear in THE ART AMATEUR for June, 1881. The extra supplement to that number will contain a full-sized working design of the six tiles at the left. The six tiles at the right will be similarly given in the extra supplement to THE ART AMATEUR for July, and the six tiles above will appear in the extra supplement to THE ART AMATEUR for August.



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THE ART AMATEUR FOR 1881-2

THE ART AMATEUR.

iii

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The Exhibition of designs will take place during the coming Fall, at the American Art Gallery, Madison Square, New York, and will be under the management of Mr. R. E. Moore, who has circulars, containing information respecting the conditions, which can be had on application to him, 6 East Twenty-third St., N.Y.

The following gentlemen have accepted the position of judges:

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Mr. E. C. MOORE,
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Contents of April Number, Vol. 4, No. 6:

"The Forbidden Book." From the Painting by M. Karel Ooms. Frontispiece.
The Dulwich Gallery. By Henry Wallis. With Three Engravings.
Wood-Carving. By George Alfred Rogers. With Four Illustrations.

Italian Modern Sepulchral Art: the "Campo Santo" of Genoa. By Wilfrid Dalloul. With Engravings of "The Dapassano Monument."

Symphony in Art. By Alfred Beaver. With ten Illustrations.

Architectural Sculpture. By E. Ingress Bell. With six Engravings.

The Story of an Artist's Struggle. By John Oldcastle.

Our Living Artists: Leon Bonnat. By Alice Meynell. With Portrait and two Engravings.

A Roman Majolica Manufactory. By T. A. Troloppe. With Two Engravings.

"Young Troubles." From the Painting by George Knorr.

The Ideal in Ancient Painting. With four illustrations.

The Story of an Old Picture. By C. Duncan.

Royal Scottish Academy. By George R. Halkeff. With Five Engravings.

"The Lizard." From the Statue by M. Antoine Félix Bouré.

Art Notes. The Frontispiece to this Part consists of a very attractive Picture, entitled "The Forbidden Book," by M. Karel Ooms, furnishing an Example of the highest class of Wood Engraving.

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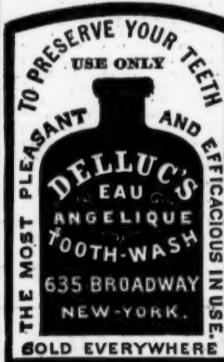
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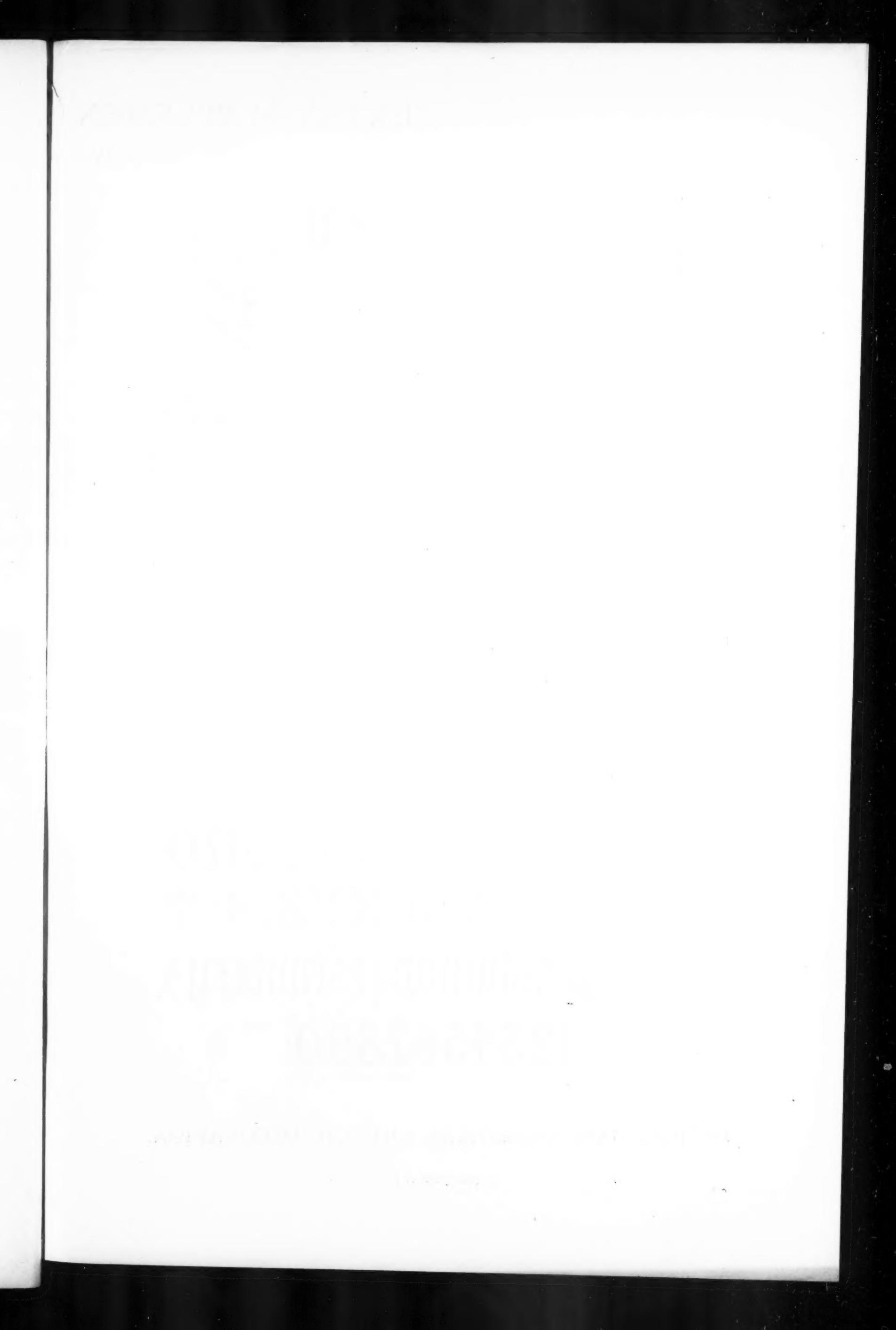
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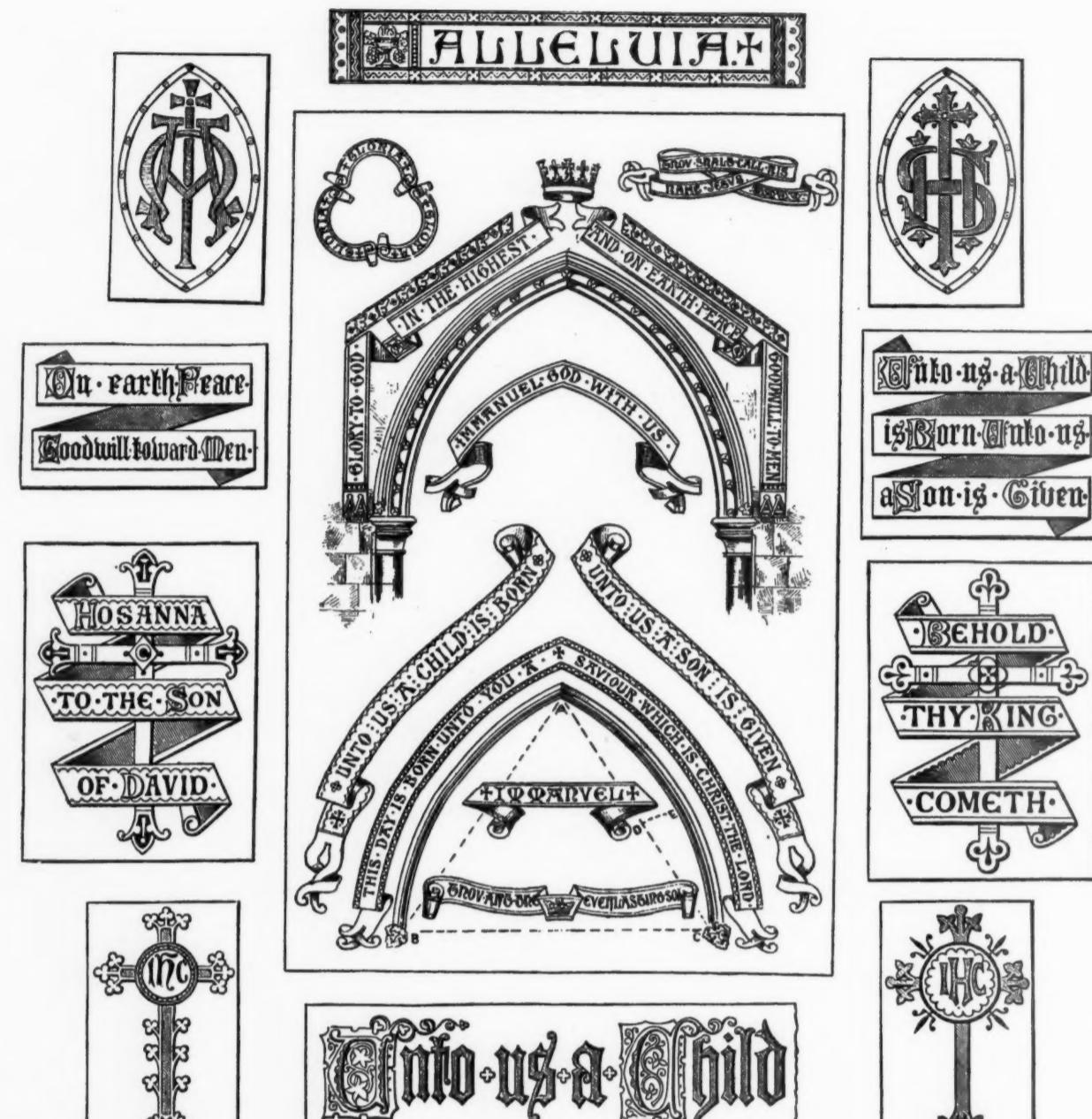
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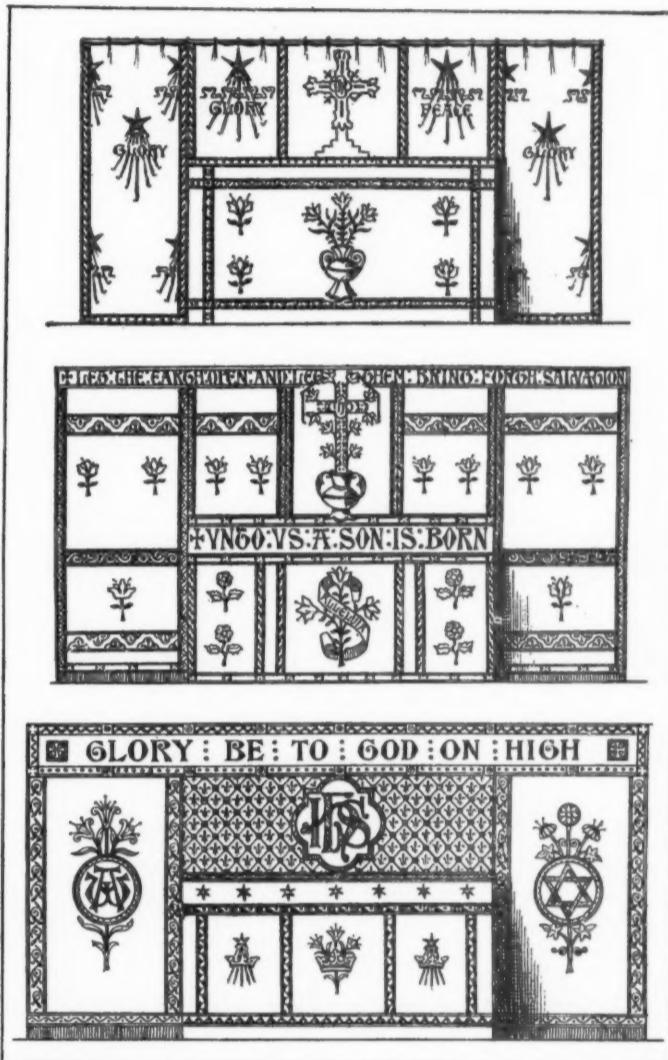
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DESIGNS FOR CHRISTMAS CHURCH DECORATION.

(See page 16.)

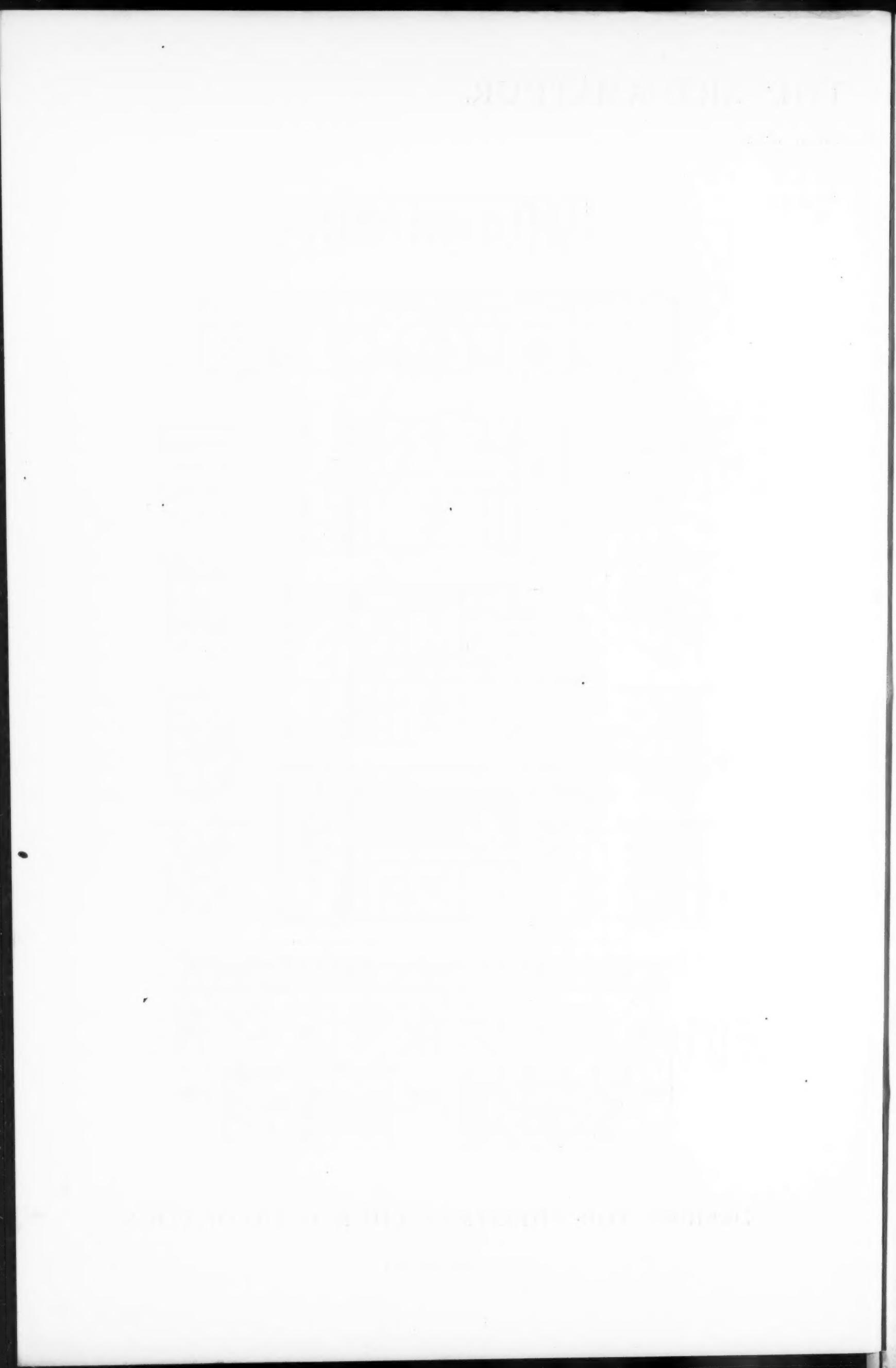
INTO THE ART AMATEUR.

No. DECEMBER, 1880.



DESIGNS FOR CHRISTMAS CHURCH DECORATION.

(See page 16.)



Vol. IV. No. 1. December, 1880.

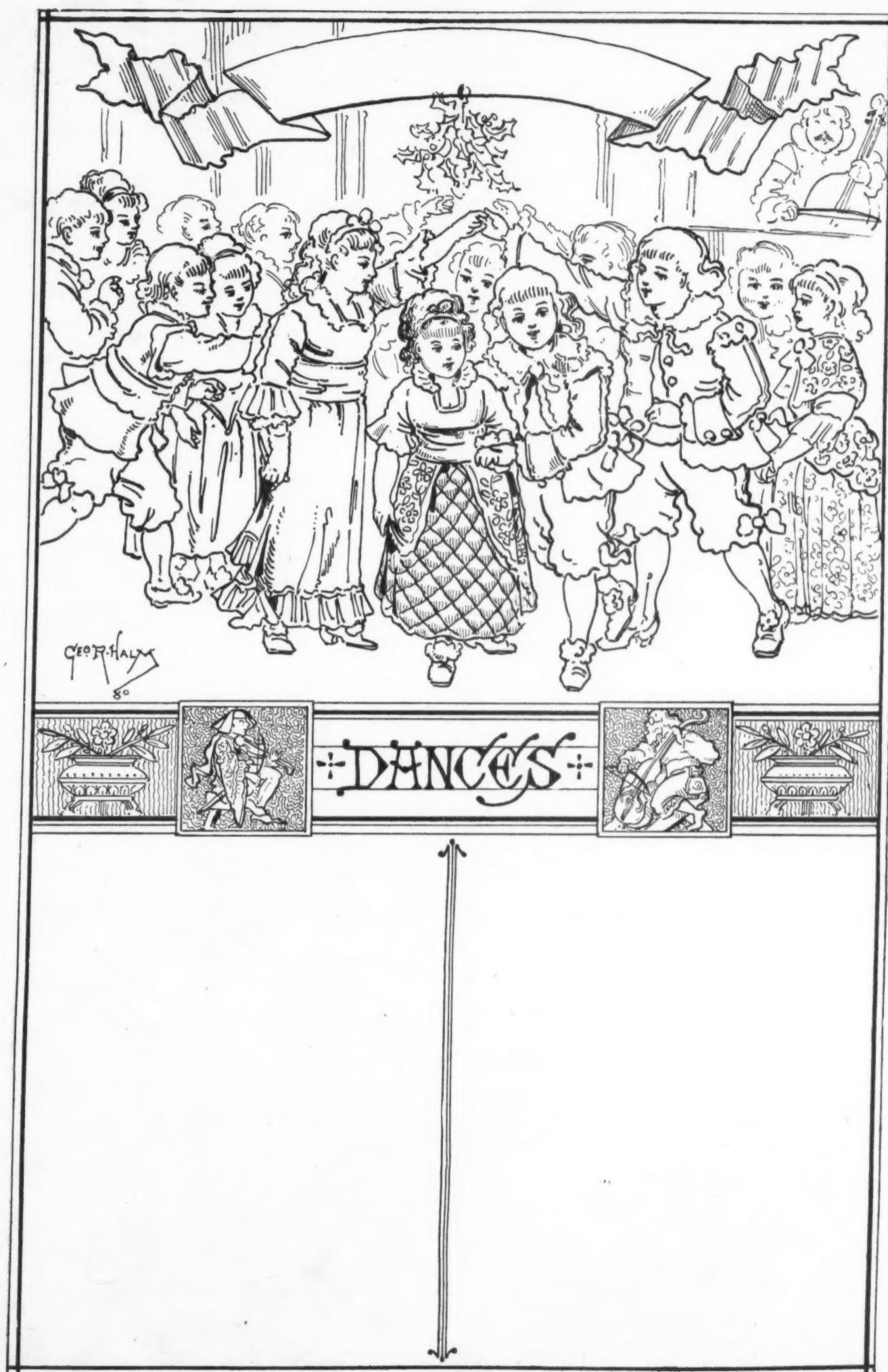


PLATE LXXIII.—PEN-AND-INK DESIGN FOR A DANCE PROGRAMME.

DRAWN FOR THE ART AMATEUR BY GEO. R. HALM.

(See page 22.)



Vol. IV. No. 1. December, 1880.



PLATE LXXIV.—DESIGN FOR AN OCTAGONAL PLAQUE.

(For instructions for treatment, see page 22.)



Vol. IV. No. 1. December, 1880.



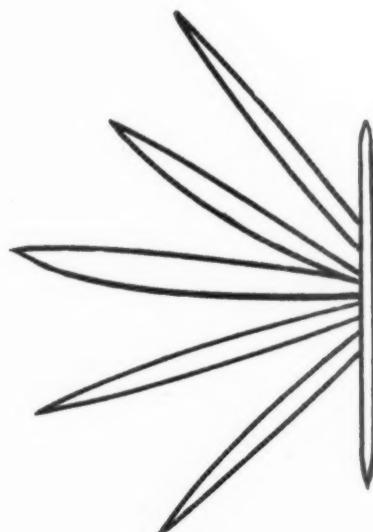
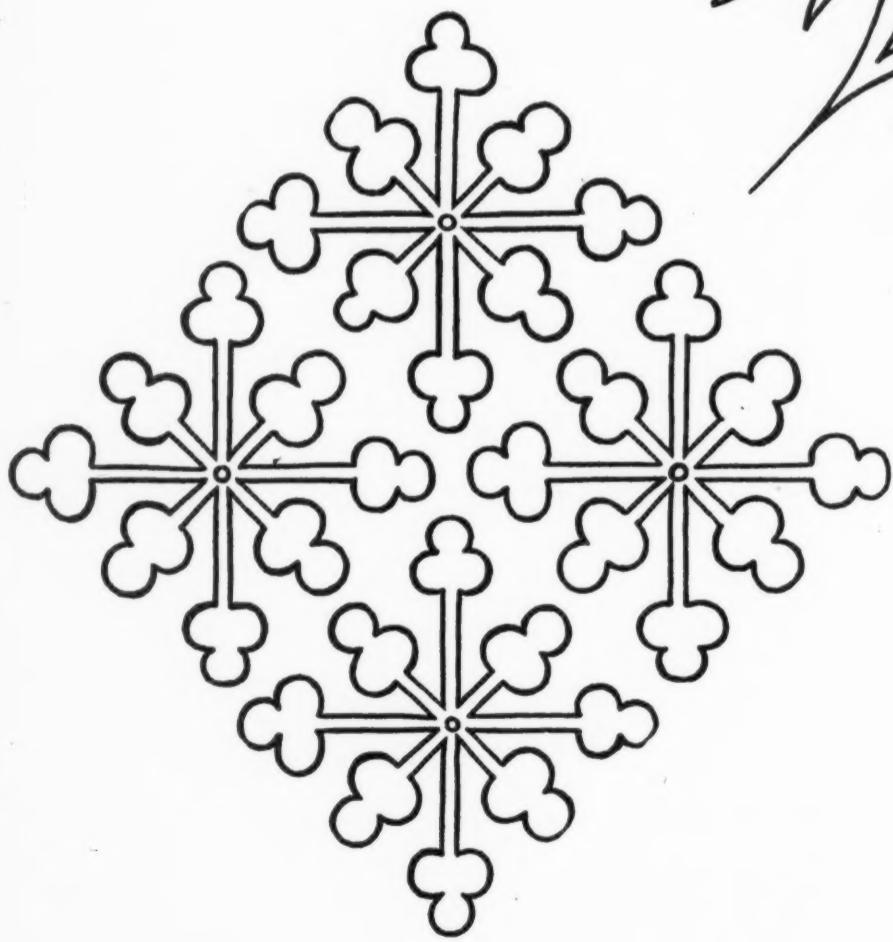
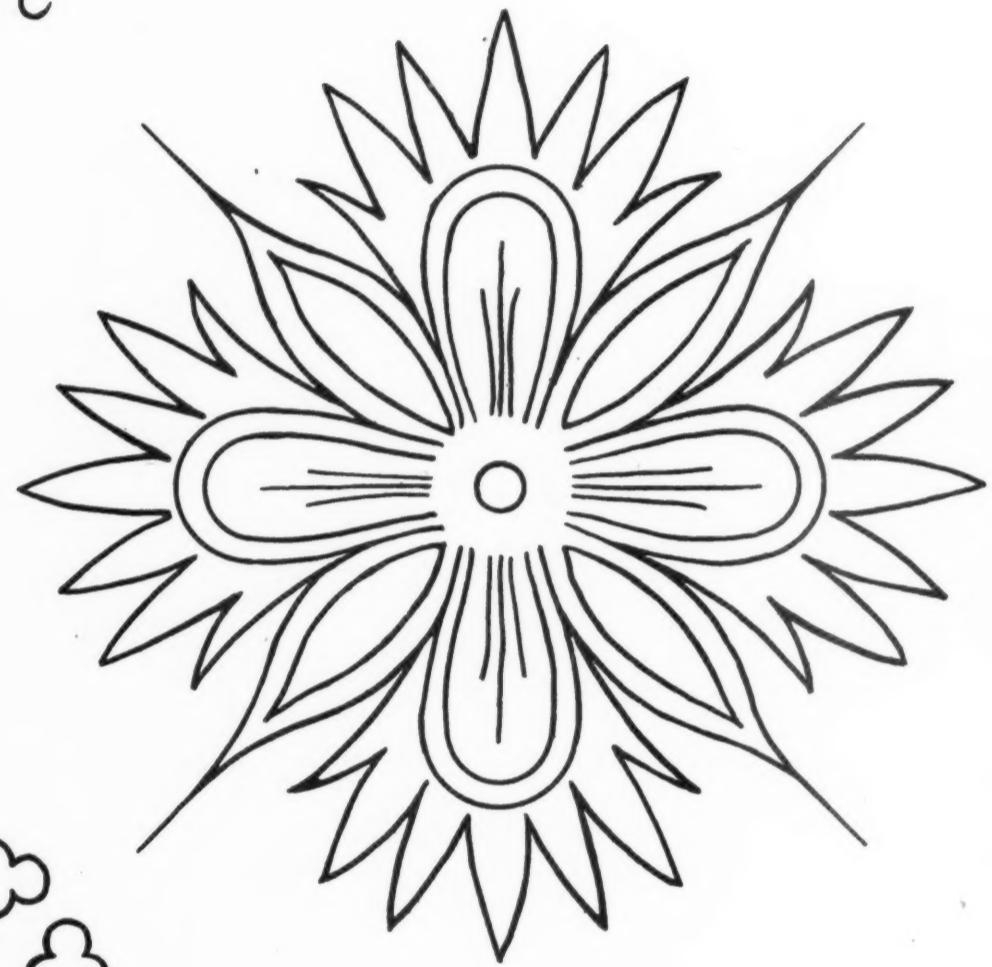
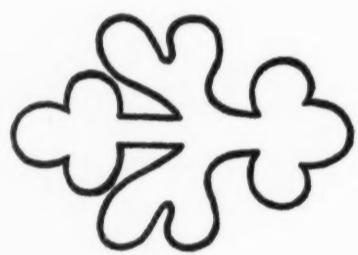
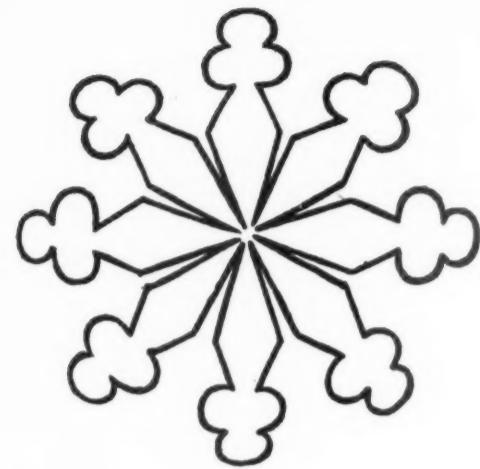
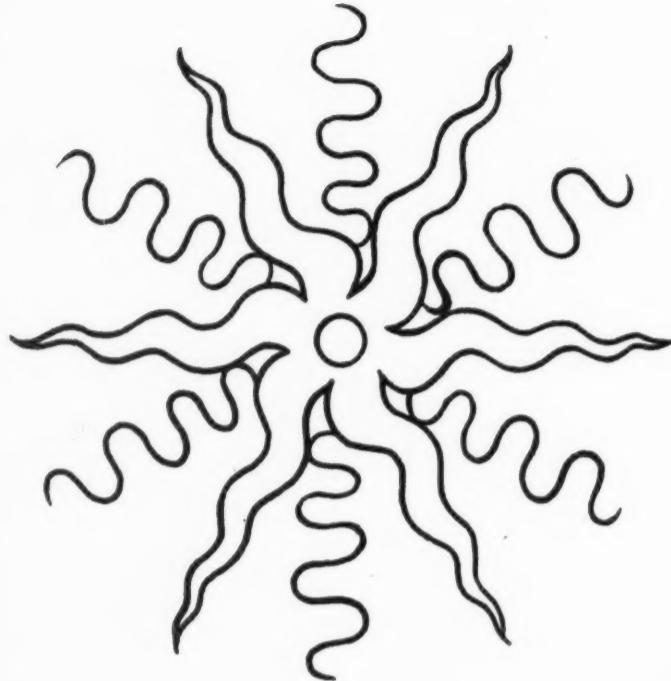
PLATE LXXV.—DESIGN FOR TWO TILES.

DRAWN BY SARONY, AFTER GREVIN.

(For instructions for treatment, see page 22.)

PLATE LXXVI.—DESIGNS FOR ECCLESIASTICAL EMBROIDERY

(See page 22.)





Vol. IV. No. 2. January, 1881.



PLATE LXXVI.—DESIGNS FOR ECCLESIASTICAL EMBROIDERY.

PLATE LXXVI.—DESIGNS FOR ECCLESIASTICAL EMBROIDERY

(See page 22.)

(See page 44.)



PLATE LXXVIII.—PEN-AND-INK DESIGNS FOR KETTLE-DRUM CARDS.

DRAWN FOR THE ART AMATEUR BY GEO. R. HALM.



PLATE LXXIX.—PEN-AND-INK DESIGNS FOR KETTLE-DRUM CARDS.

DRAWN FOR THE ART AMATEUR BY GEO. R. HALM.

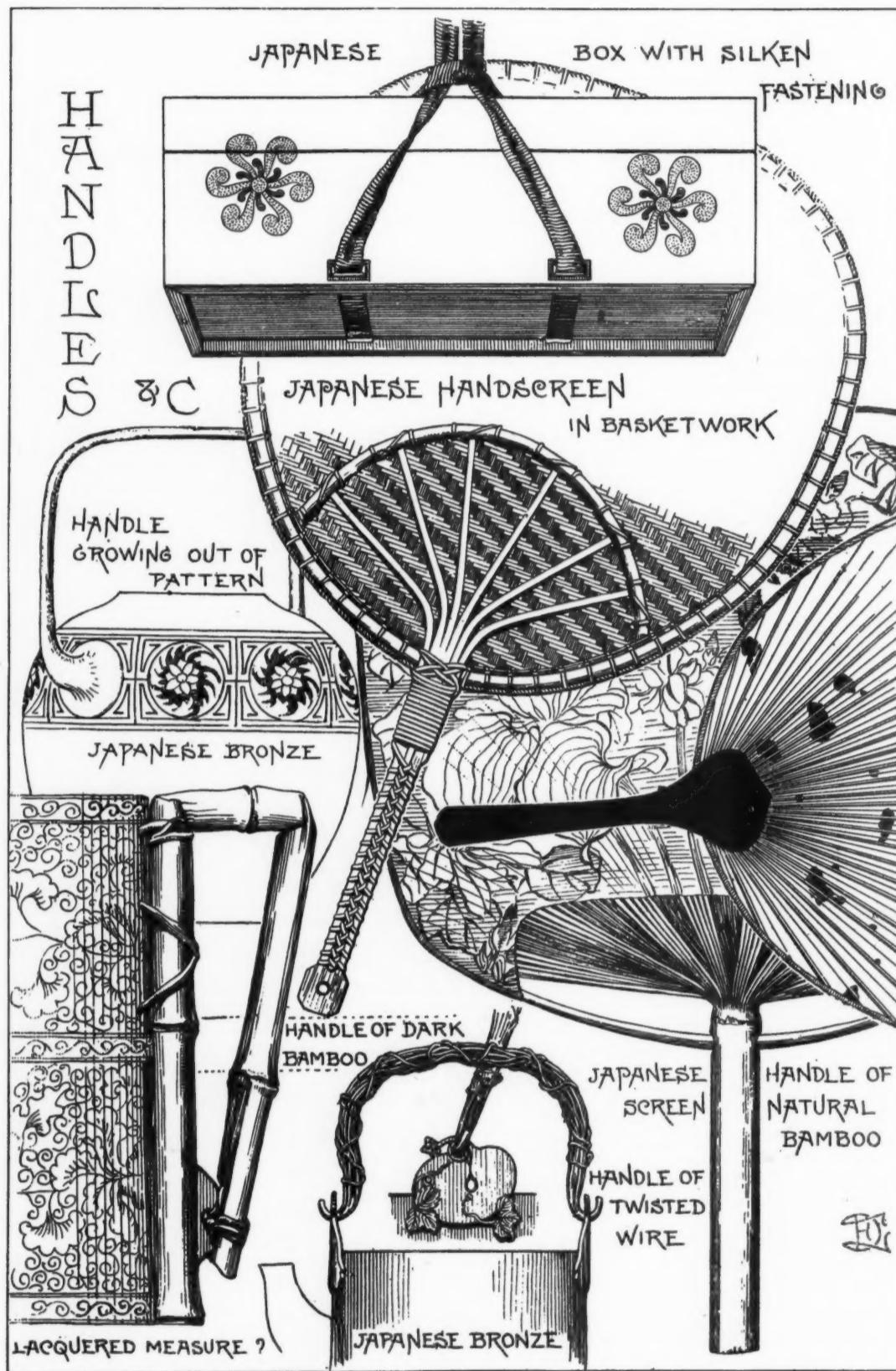


PLATE LXXX.—DESIGNS FOR HANDLES.

BY LEWIS F. DAY.



Vol. IV. No. 2. January, 1881.



PLATE LXXXII.—DESIGN FOR CHINA PAINTING. "Pink Azalea."

DRAWN FOR THE ART AMATEUR BY CAMILLE PITON.

(For instructions for treatment, see page 44.)

EXTRA SUPPLEMENT T

VOL. IV. No. ANUA



DESIGN FOR A PLAQUE.—“A Noble Lady of the XVIth Century.”

DRAWN FOR THE ART AMATEUR BY PROFESSOR CAMILLE PITON.

(See page 44.)

THE ART AMATEUR.

JANUARY, 1881.



DESIGN FOR A PLAQUE.—“A Nobleman of the XVIth Century.”

DRAWN FOR THE ART AMATEUR BY PROFESSOR CAMILLE PITON.

(See page 44.)



VOL. IV. NO. 2. January, 1881.



PLATE LXXXI.—DESIGN FOR CHINA PAINTING. "Clematis."

DRAWN FOR THE ART AMATEUR BY CAMILLE PITON.

(For instructions for treatment, see page 44.)

ART AMATEUR
DEVOTED TO THE CULTIVATION OF
ART IN THE HOUSEHOLD JOURNAL

VOL. IV. NO. 3. February, 1881.



PLATE LXXXIII.—DESIGNS FOR ST. VALENTINE'S CARDS.

DESIGNED AND DRAWN FOR THE ART AMATEUR BY GEO. R. HALM.

VOL. IV. NO. 3. February, 1881.



PLATE LXXXIV.—DESIGNS FOR OUTLINE EMBROIDERY. "The Pirates of Penzance."

(Suitable, also, for Etching on Linen and China Painting.)



VOL. IV. NO. 3. February, 1881.



PLATE LXXXV.—DESIGNS FOR OUTLINE EMBROIDERY. "When George the Third was King."

(Suitable, also, for Etching on Linen and China Painting.)

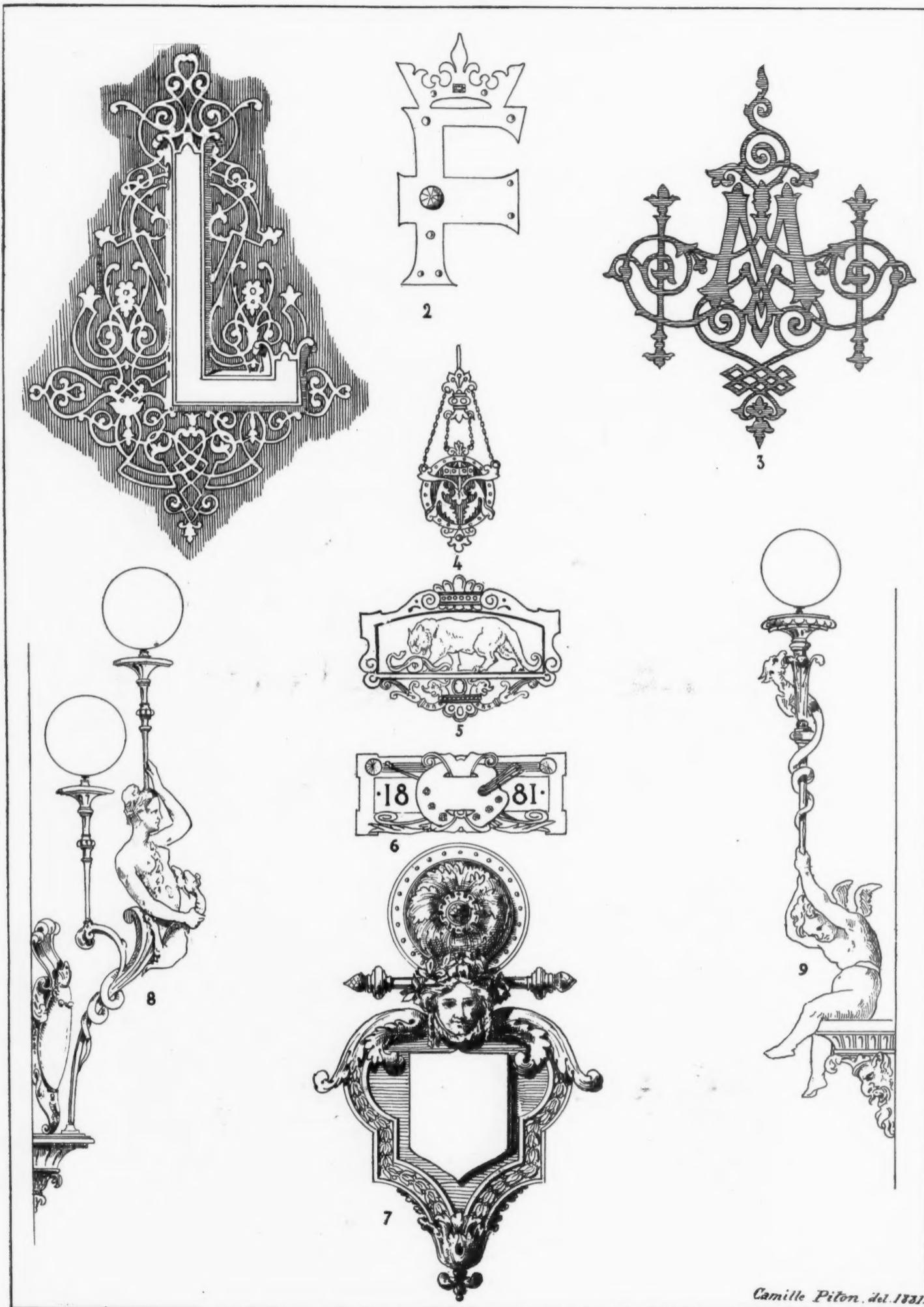


PLATE LXXXVI.—DESIGNS FOR INDUSTRIAL ART WORKERS.

Figs. 1, 2, and 3.—Ornamental letters for metal, ivory, or inlaid work. Fig. 4.—Earring. Fig. 5.—Brooch and Cameo. Fig. 6.—Brooch. Fig. 7.—Clasp for Album. Figs. 8 and 9.—Lamps for brackets or newels.

Camille Pilon, del. 1881.



EXTRA SUPPLEMENT.



Vol. IV. No. 3. February, 1881.





PLATE LXXXVII.—DESIGN FOR A PLAQUE.

DRAWN FOR THE ART AMATEUR BY CAMILLE PITON.

(For instructions for treatment, see page 66.)

EXTRA SUPPLEMENT.



Vol. IV. No. 4. March, 1881.





PLATE LXXXVIII.—DESIGN FOR A PLAQUE.

DRAWN FOR THE ART AMATEUR BY CAMILLE PITON.

(For instructions for treatment, see page 88.)

EXTRA SUPPLEMENT



1850-1851





Vol. IV. No. 4. March, 1881.



PLATE LXXXIX.—DESIGNS FOR OUTLINE EMBROIDERY. "Bilée Taylor."

DRAWN FOR THE ART AMATEUR BY GEO. R. HALM.

1 and 6.—Phoebe. 2.—Drummer Girl. 3.—Bilée Taylor. 4.—Peasant. 5.—Capt. Flapper. 7.—Susan. 8.—Eliza. 9.—Barnacle. 10.—Crab. (See page 84.)



PLATE XC.—DESIGN FOR A TEA CO.

(For instructions for treatment, see page 11)

4. March, 1881.



FOR A TEA COSY. "Cherries."

(or treatment, see page 88.)



Vol. IV. No. 4. March, 1881.

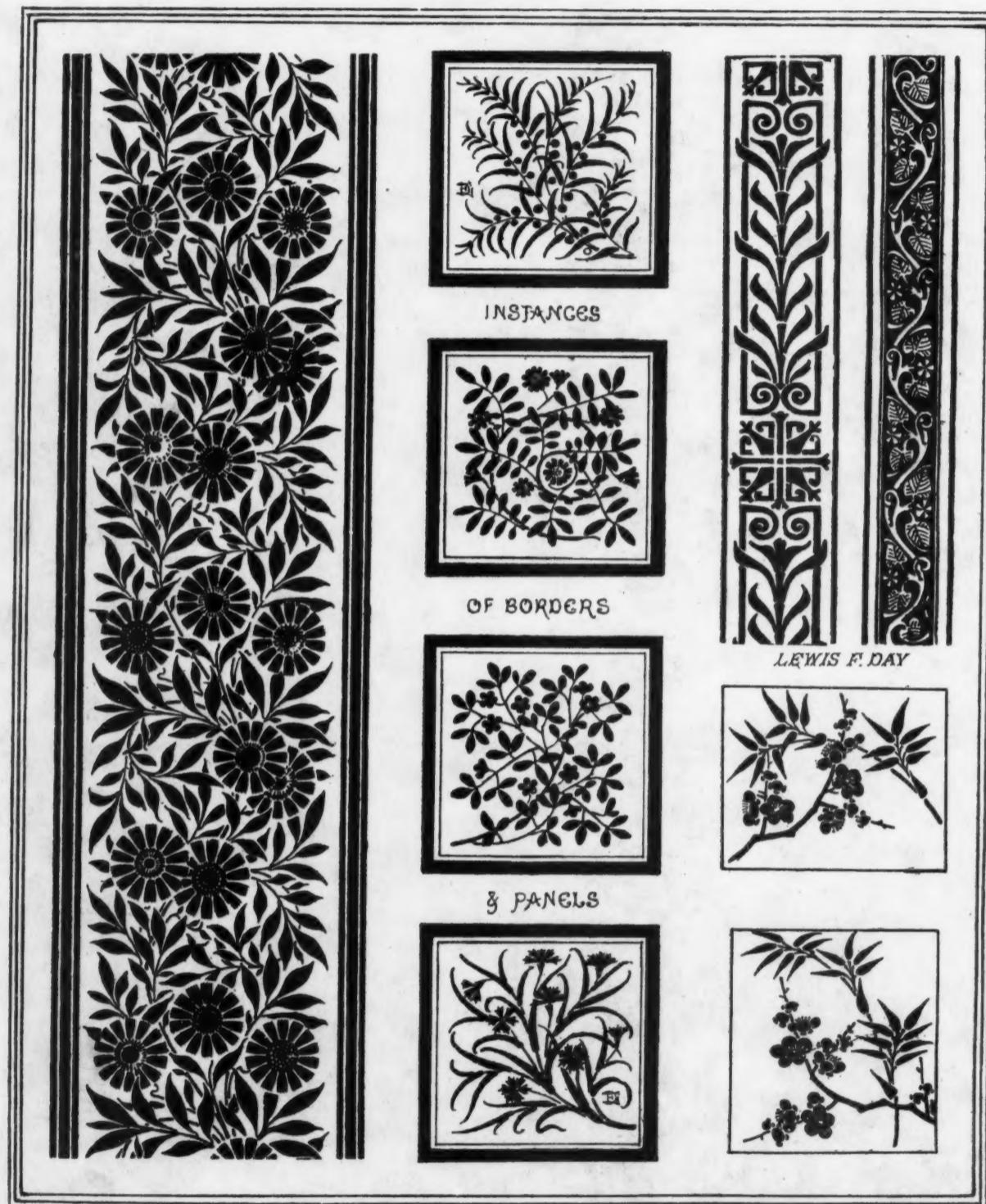


PLATE XCI.—DESIGNS FOR BORDERS AND PANELS.

(See page 88.)

Vol. IV. No. 5. April, 1881.

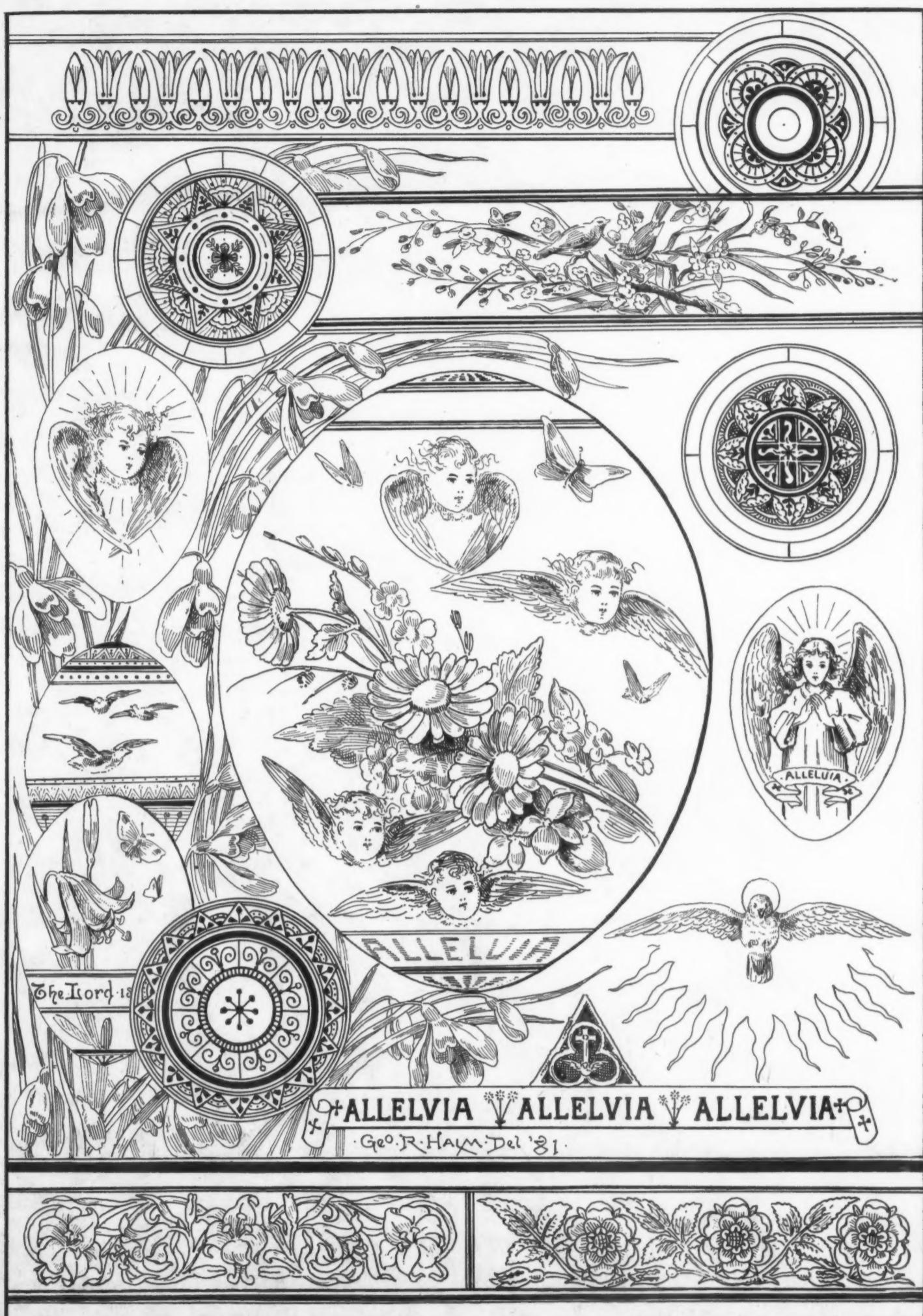


PLATE XCII.—DESIGNS FOR DECORATING EASTER EGGS.

COMPOSED FOR THE ART AMATEUR BY GEO. R. HALM.

(See page 110.)

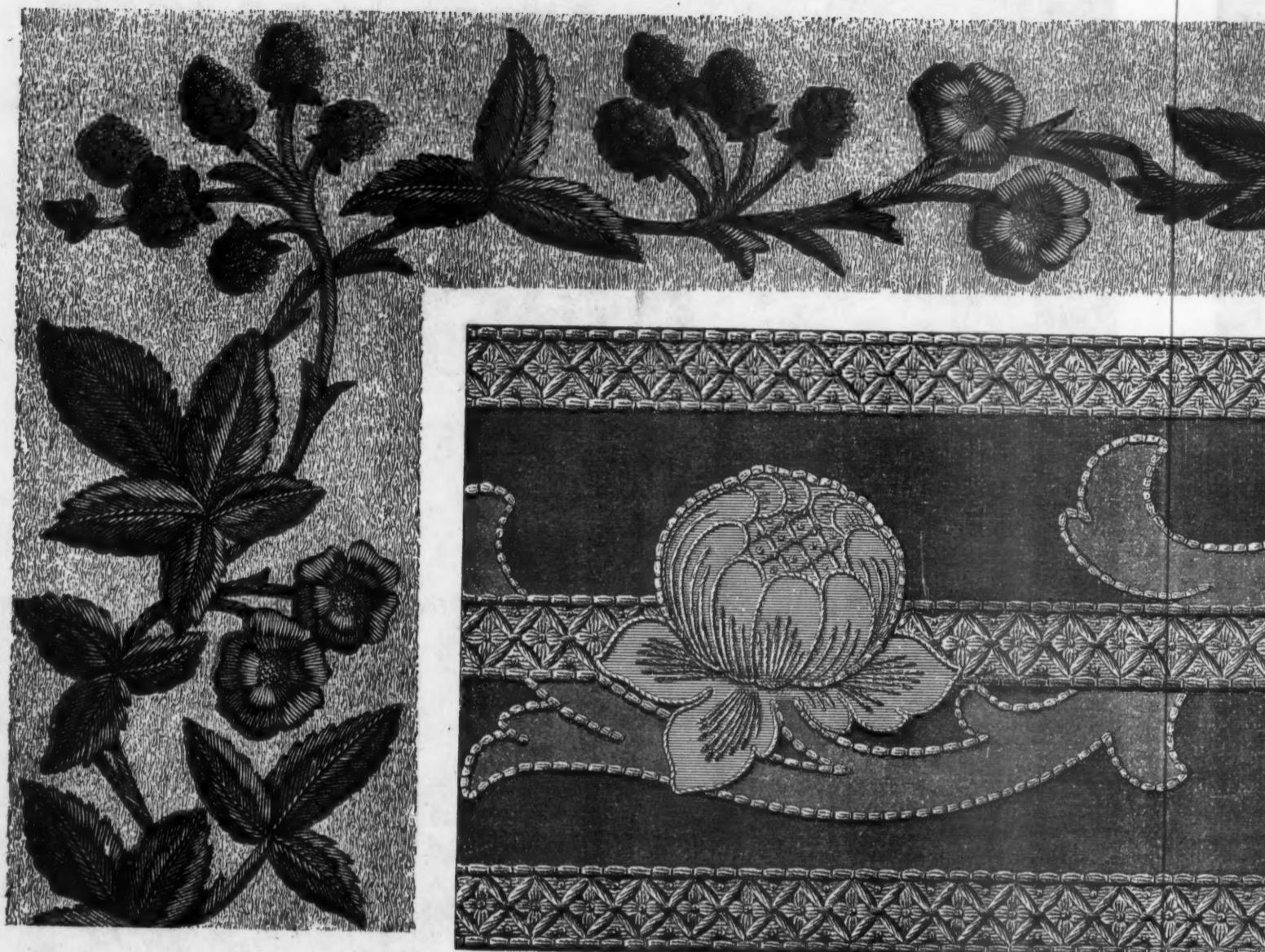
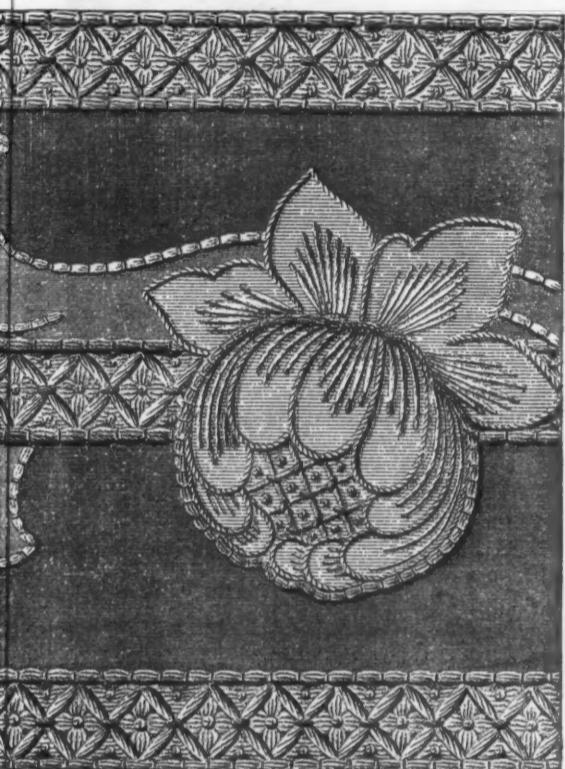
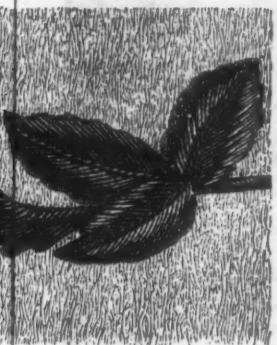


PLATE XCIII.—EMBROIDERY DESIGNS

(See page 101.)

5. April, 1881.



EMBROIDERY DESIGNS.

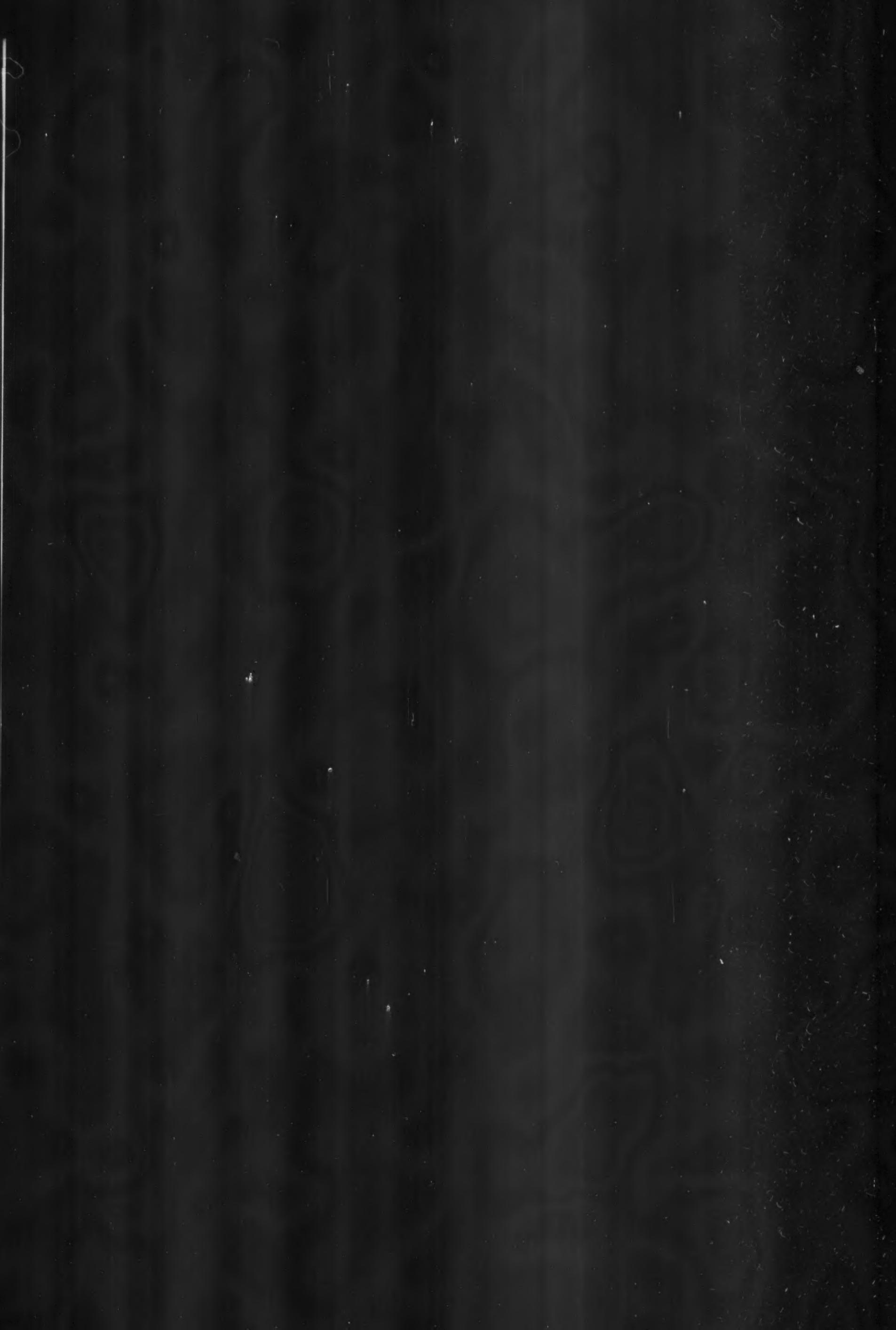


Vol. IV. No. 5. April, 1881.



PLATE XCIV.—JAPANESE DECORATIVE DESIGN. "Plum and Bamboo."

FOR SCREEN OR PANEL PAINTING OR EMBROIDERY.



EXTRA SUPPLEMENT.



Vol. IV. No. 5. April, 1881.





PLATE XCV.—DESIGN FOR A PLAQUE, SCREEN, OR PANEL.

DRAWN FOR THE ART AMATEUR BY CAMILLE PITON.

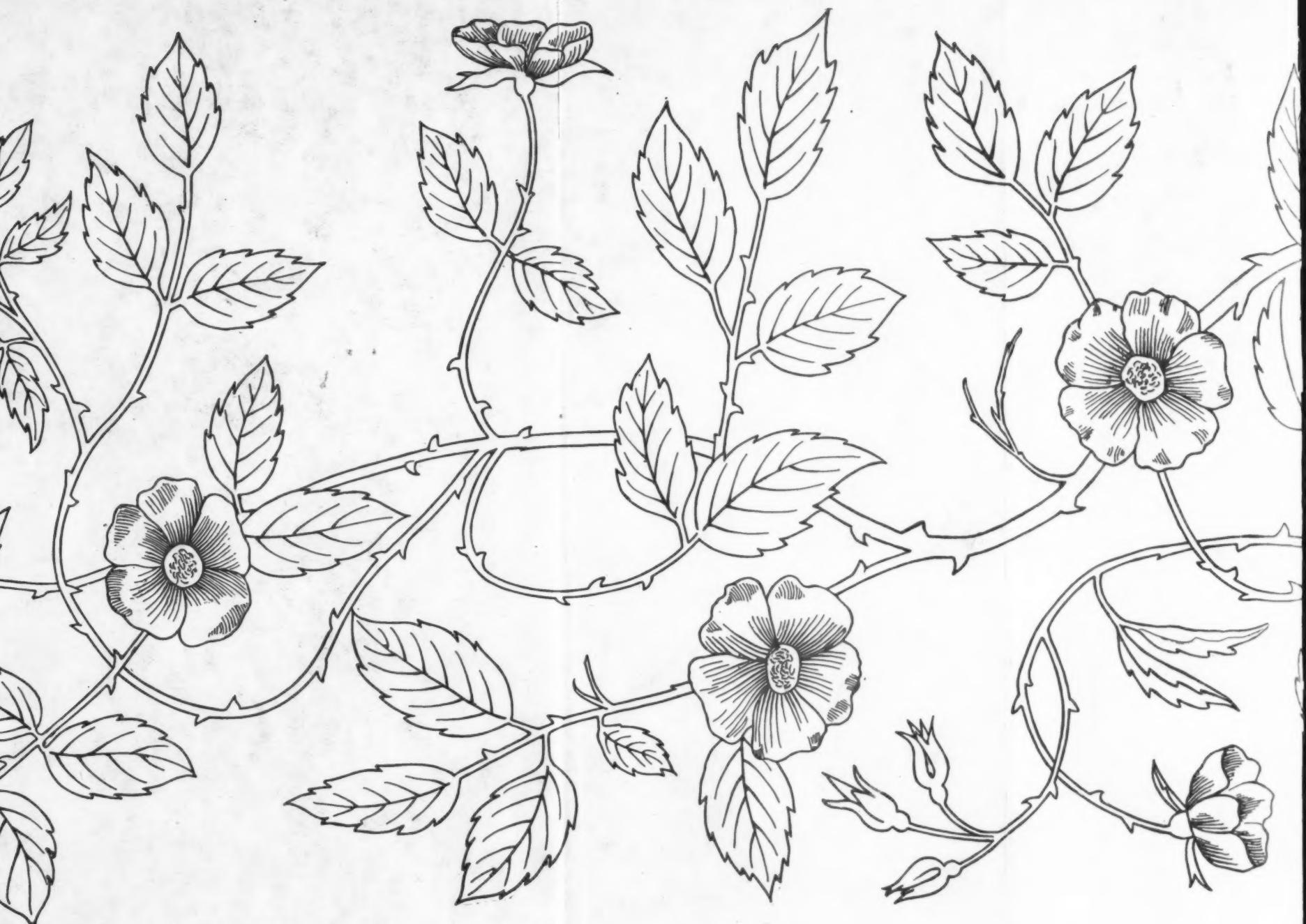
(For instructions for treatment, see page 110.)

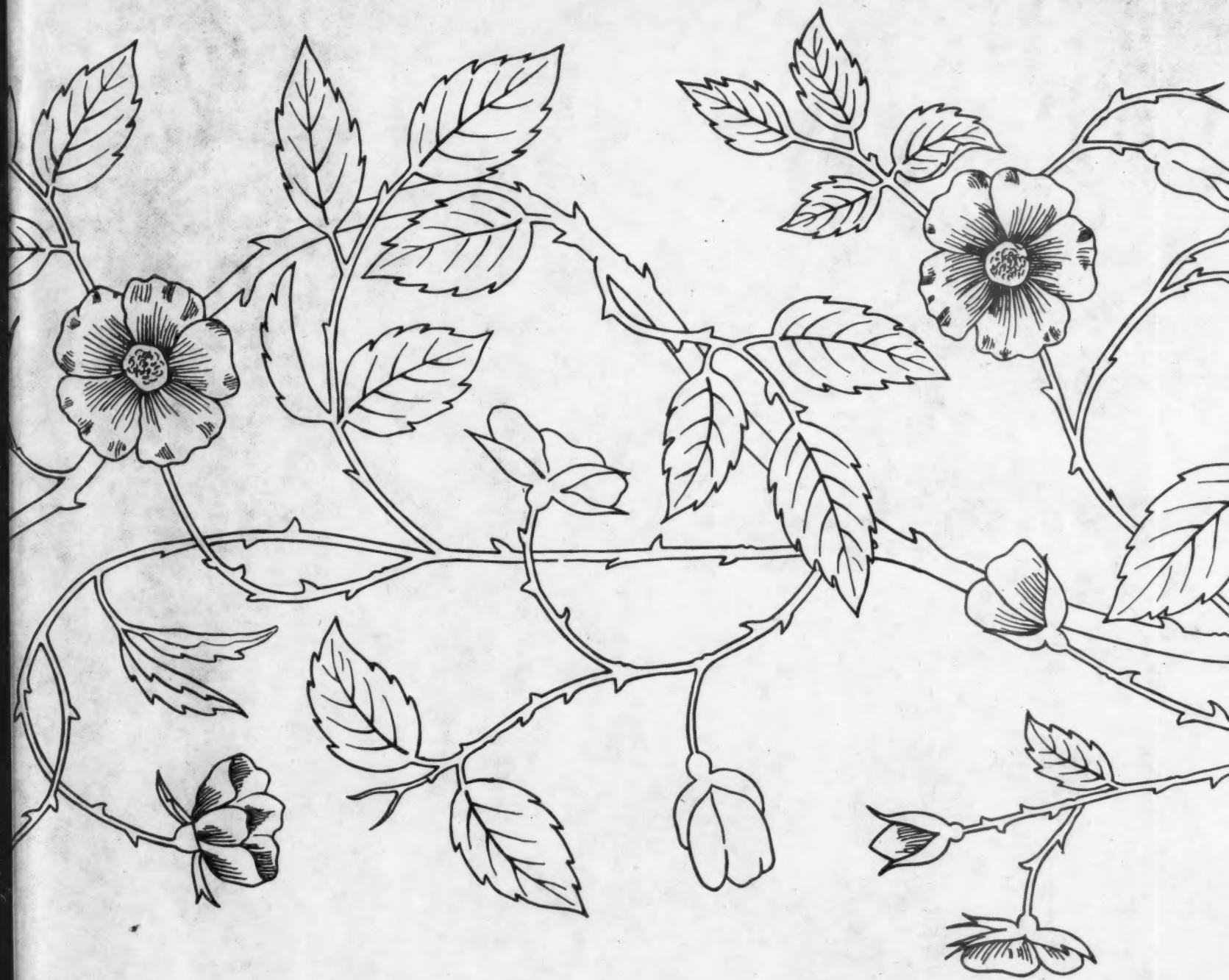


PLATE I.

[For description, see page 101.]







DESIGN FOR A STRIP FOR PORTIERE, CURTAIN, OR EASY CHAIR, IN CREWEL WORK.





PLATE I

(See description on back page)





PLATE II.

[For description, see page 101.]

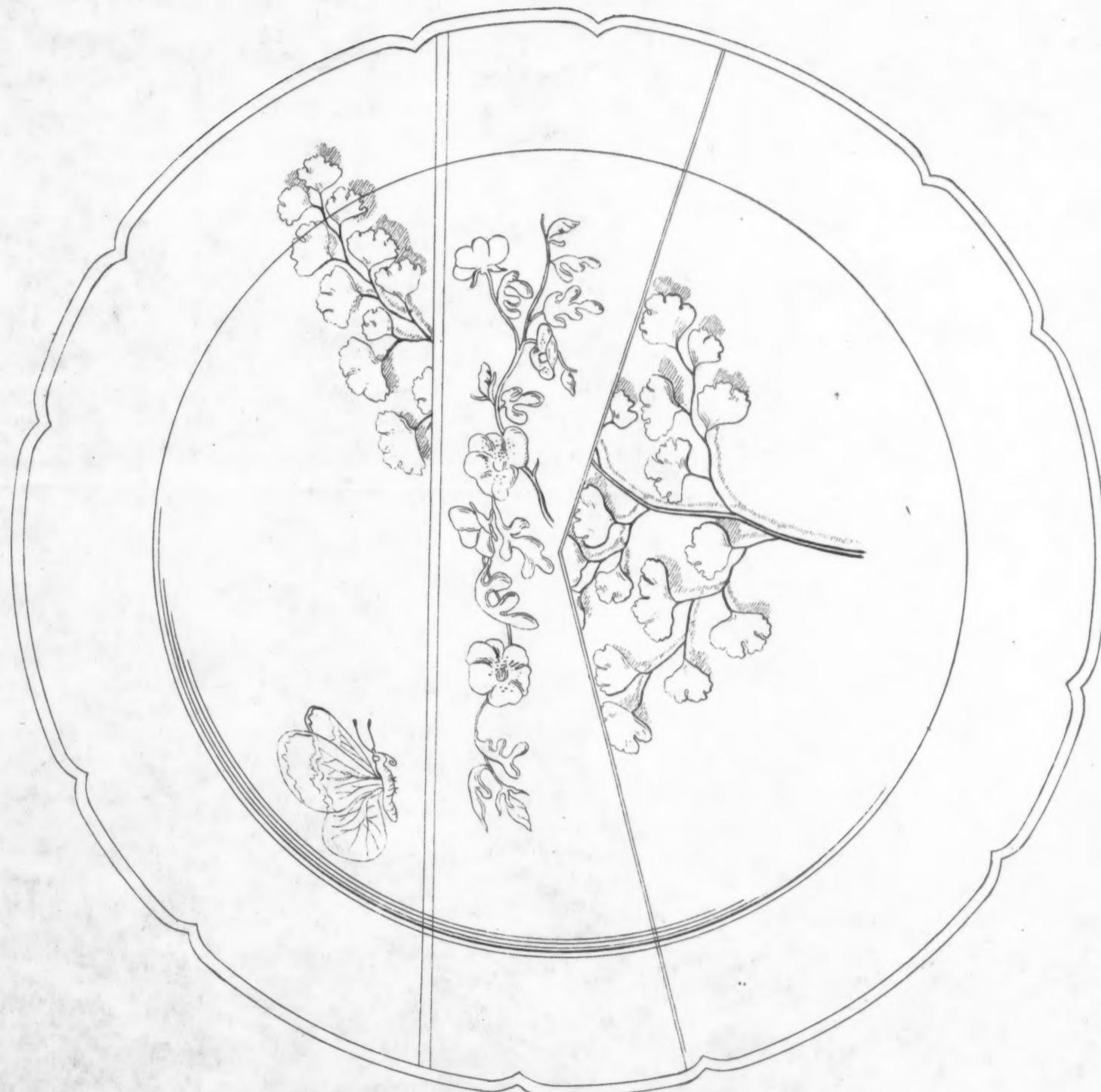


PLATE DESIGN FOR PAINTING ON CHINA.



PLATE II

[For description see page 101.]

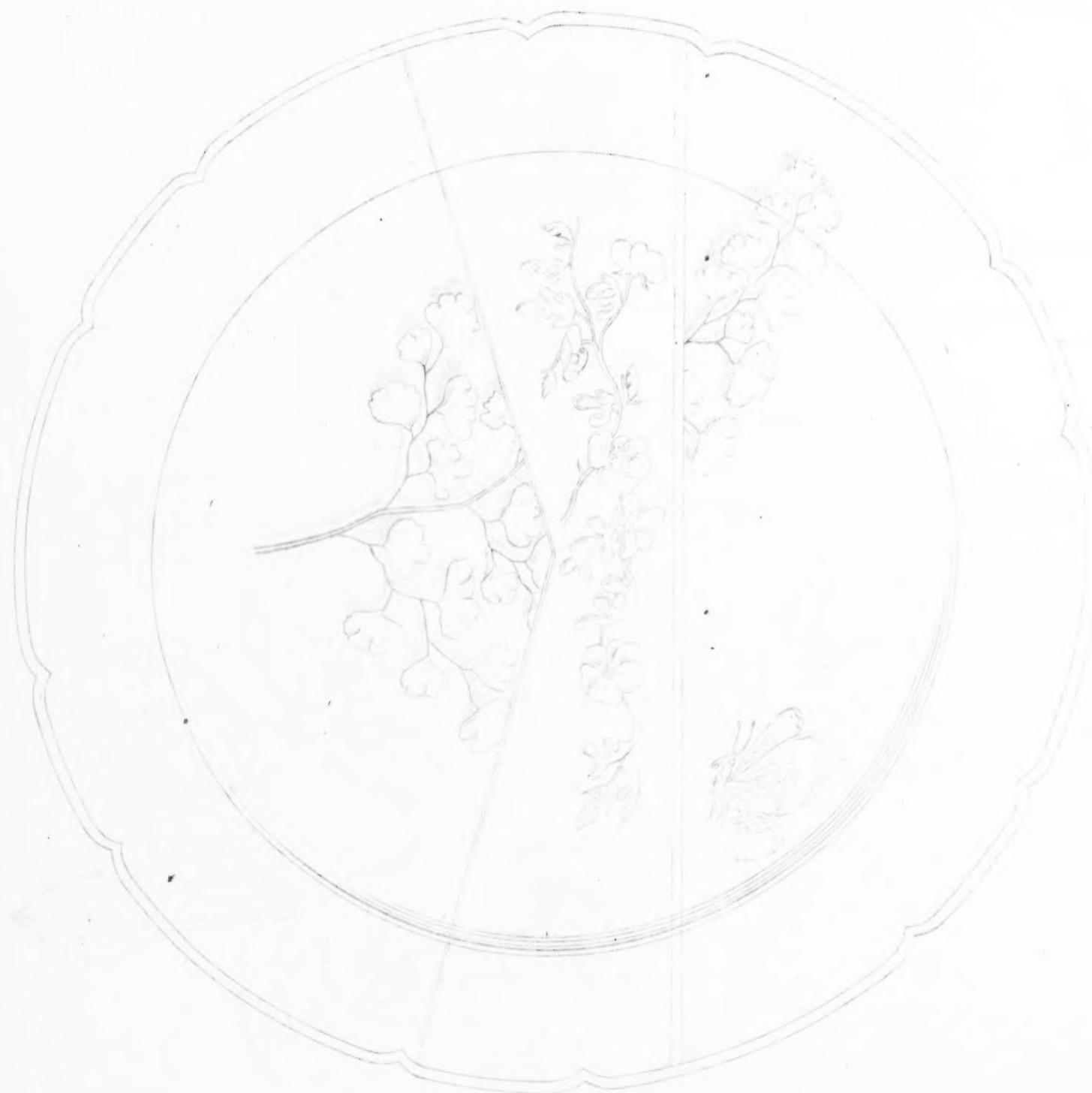




PLATE III.

[For description, see page 101.]



DESIGN FOR DECORATION OF A JAPANESE FAN OR SCREEN.

Arranged by CAMILLE PITON, of Philadelphia.



PLATE I

[For description, see page 105.]









DESIGN FOR A STRIP FOR PORTIERE, CURTAIN, OR EASY-CHAIR. IN CROCHET WORK.

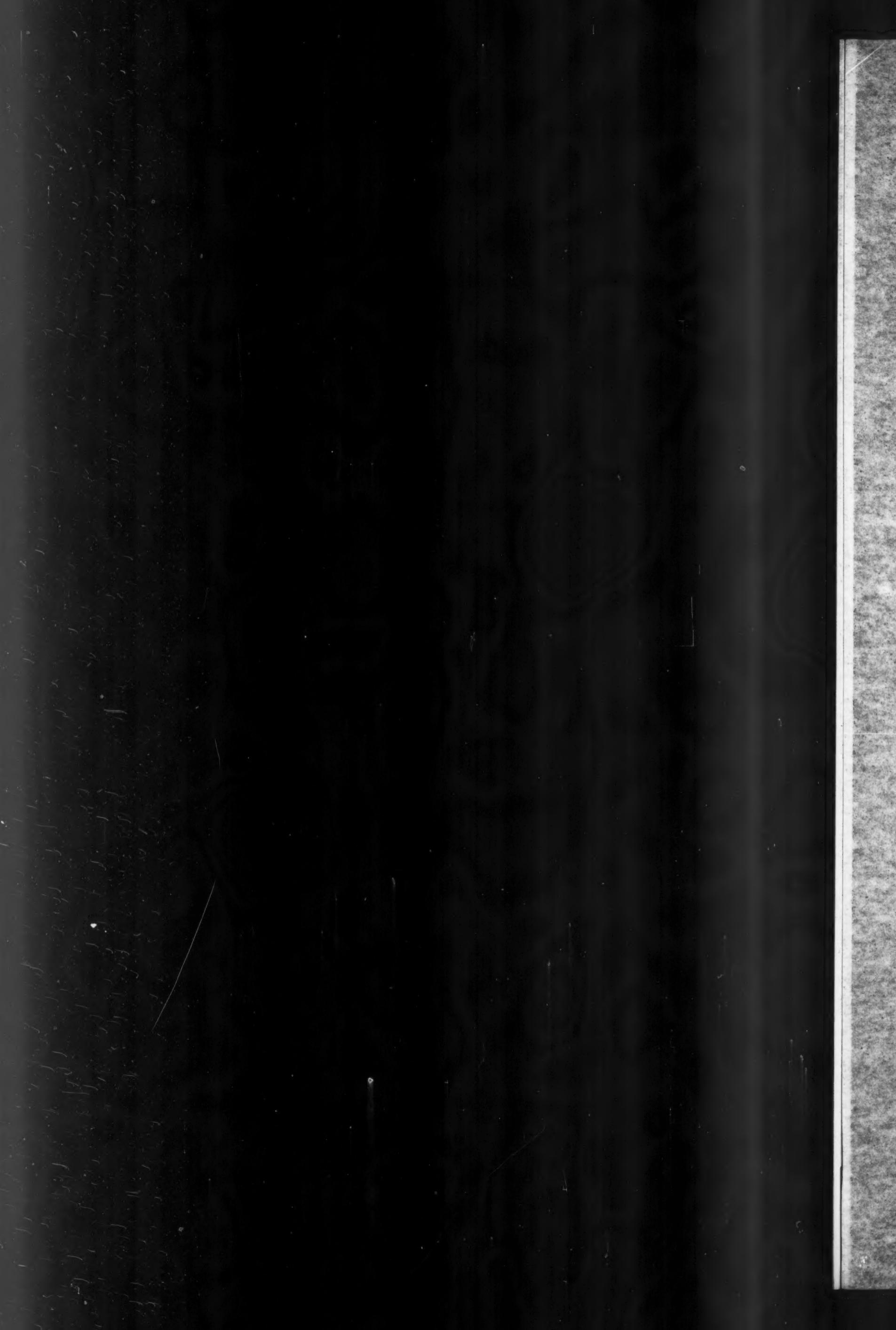




PLATE II.

[For description, see page 101.]



PLATE DESIGN FOR PAINTING ON CHINA.

By MINNIE WOODWARD, San Francisco.



PLATE II

[See also illustration on page 10.]

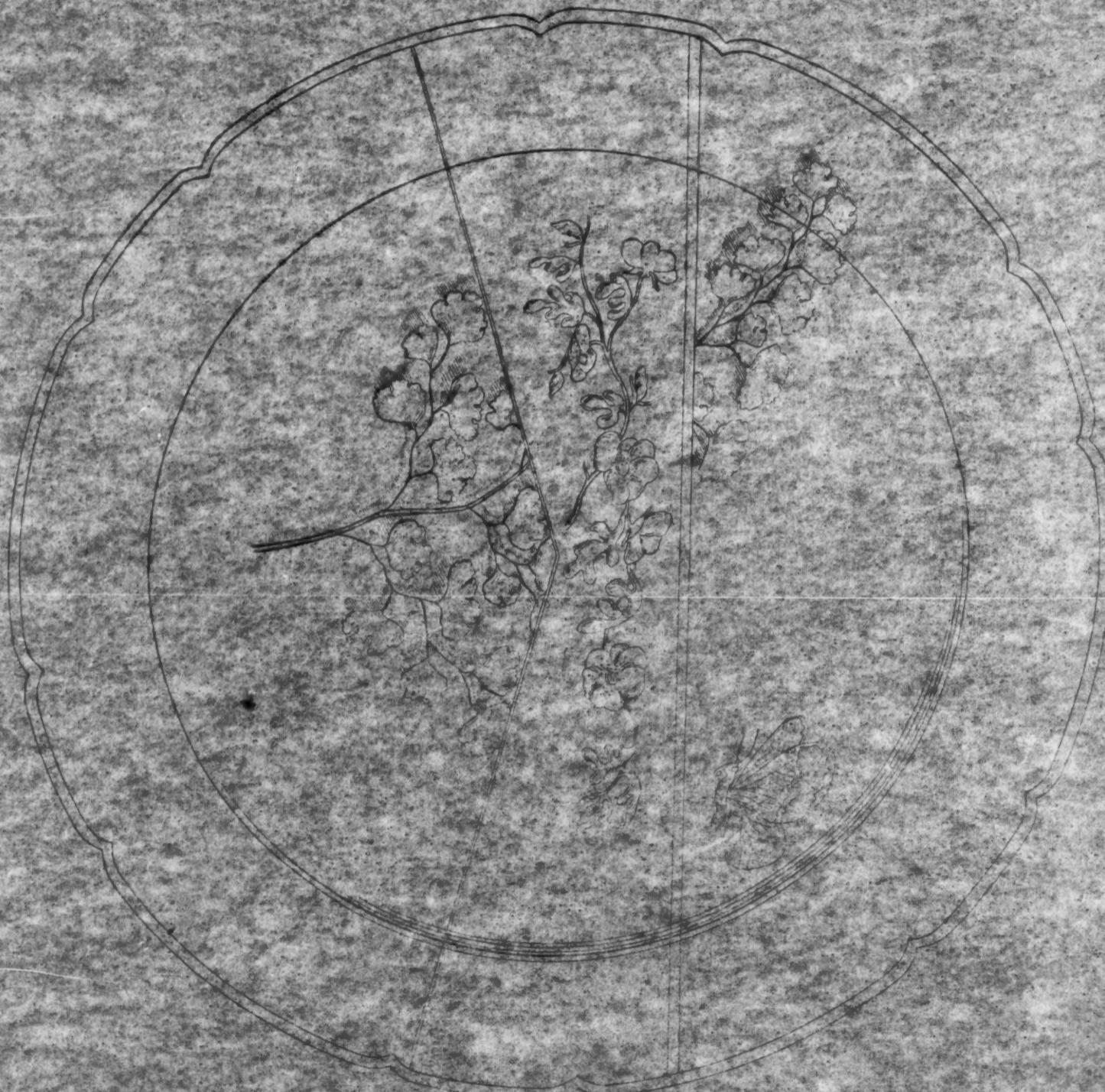


PLATE II DESIGN FOR PRINTING ON CHINA

By WALTER MACKENZIE, San Francisco.



PLATE III.

[For description, see page 10.]



DESIGN FOR DECORATION OF A JAPANESE FAN OR SCREEN.

Arranged by C. D. [illegible] from the Philadelphian.



[For description see back tor.]

TYPE III



II STAGE

For description see back tor.



PLATE III.

(See page 192.)



PLATE DESIGN FOR PAINTING ON CHINA.

Arranged by CAMILLE PITON, of Philadelphia.



PLATE IV.

(See page 128.)



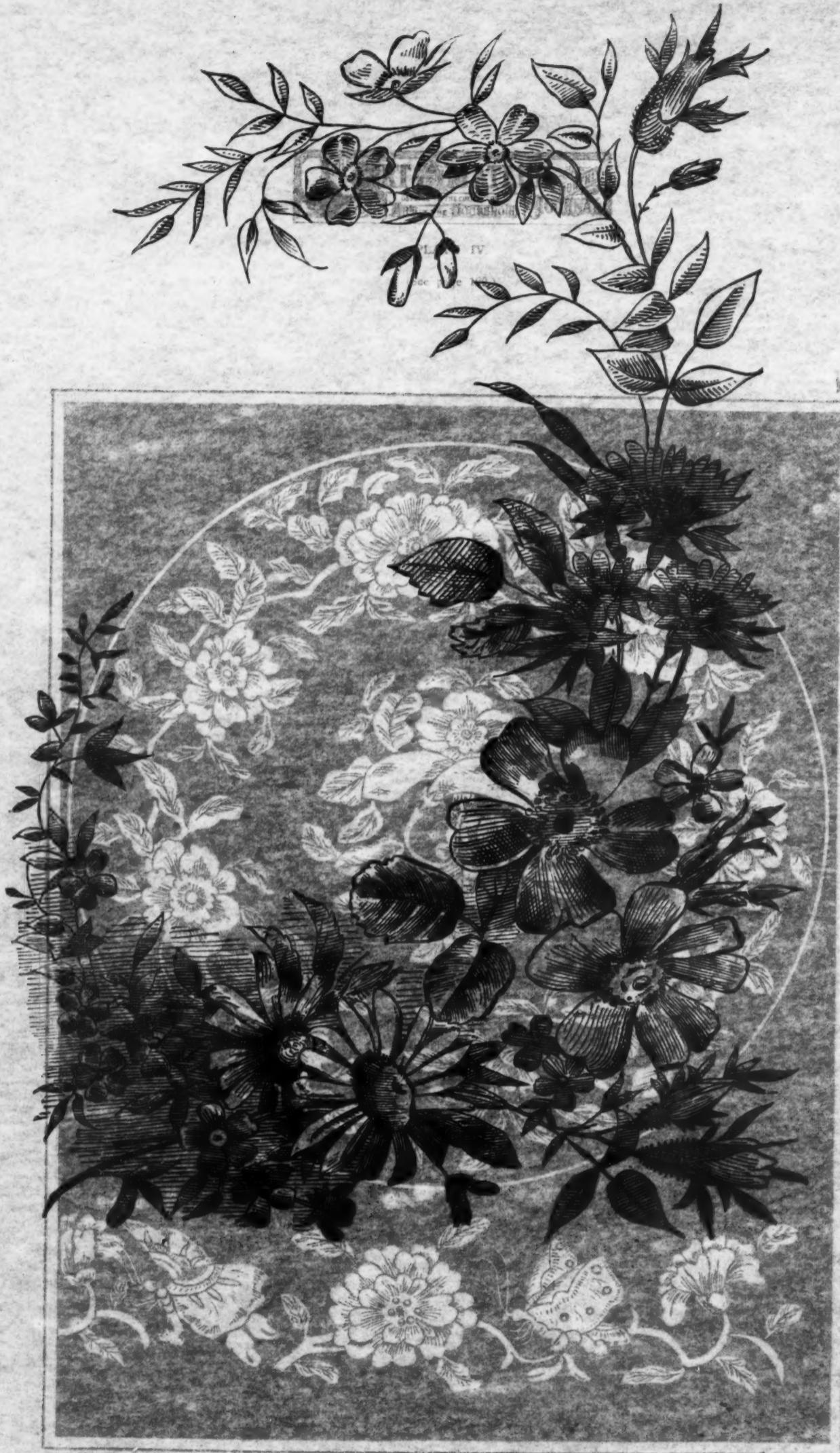
DESIGN FOR IMITATION OF EBONY INLAID WITH IVORY.



PLATE I



FLORAL DESIGN FOR CLOTHES OR PAINTING ON SILK.



DESIGN FOR IMITATION OF EBONY INLAID WITH IVORY.



J. EATON



PLATE II.



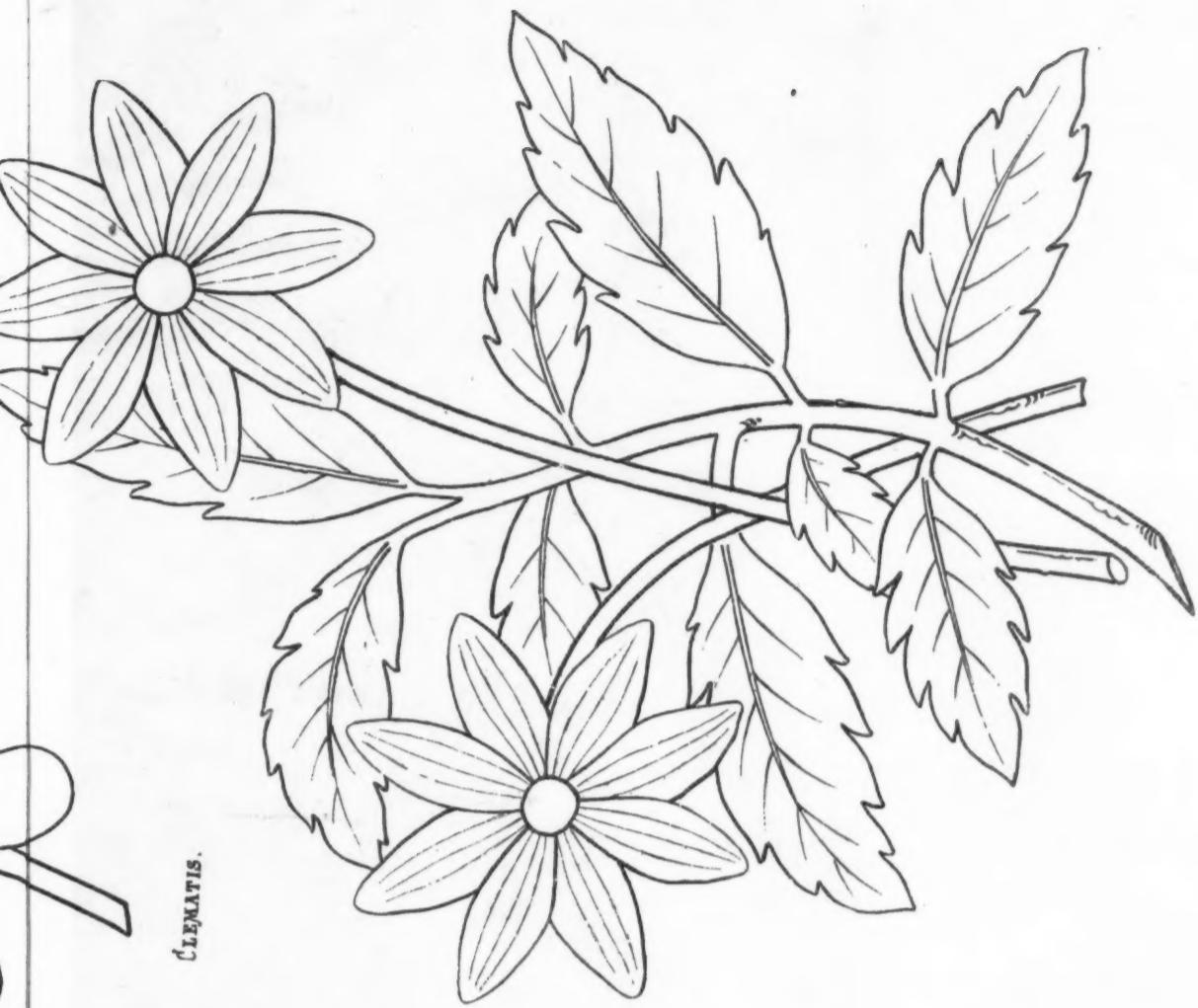
EXTRA SUPPLEMENT.



Vol. IV. No. 6. May, 1881.



CLEMATIS.



DARLIA

PLATE XCVI.—DESIGNS FOR EMBROIDERY.

(See page 132.)

PYRUS & GRASS



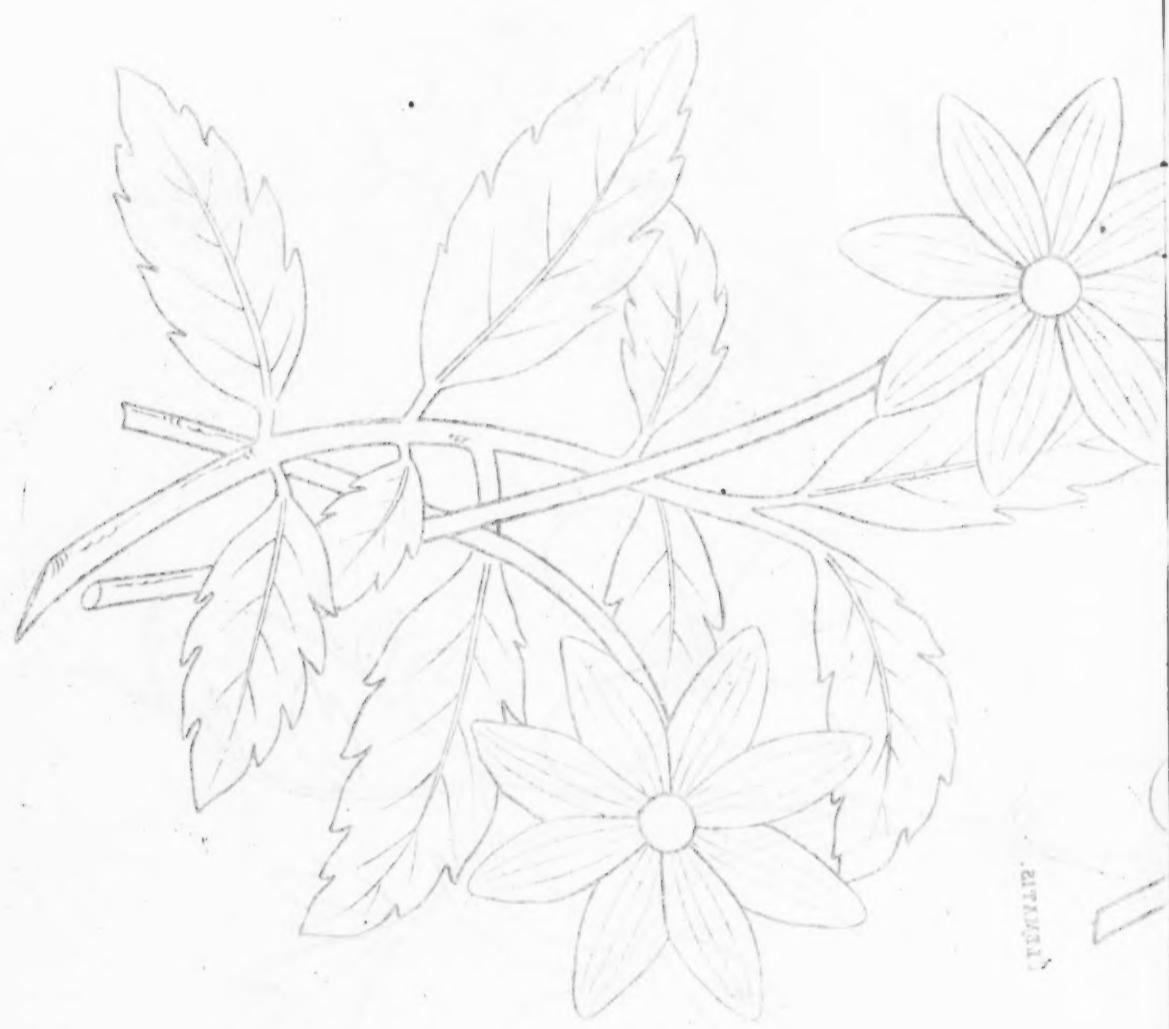
(265 page 135)

BRAILLE X CAN.—DESIGNS FOR ENVELOPES

PIERRE & GUYOT



PIERRE



PIERRE



Vol. IV. No. 6. May, 1881.



PLATE XCVII.—DESIGN FOR A PLAQUE.

(For instructions for treatment, see page 132.)



Vol. IV. No. 6. May, 1881.





PLATE XCIII.—DESIGN FOR A PLAQUE, "Egyptian Harpist."

(For instructions for treatment, see page 132.)



Vol. IV. No. 6. May, 1881.



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